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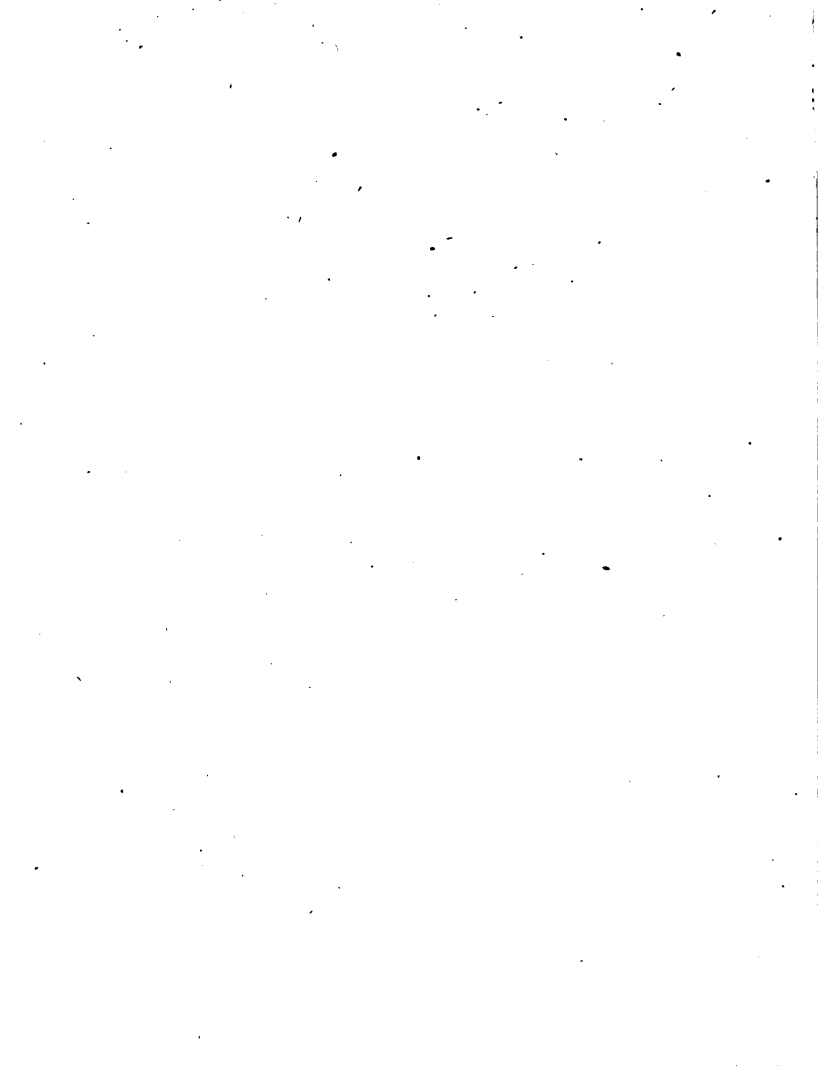
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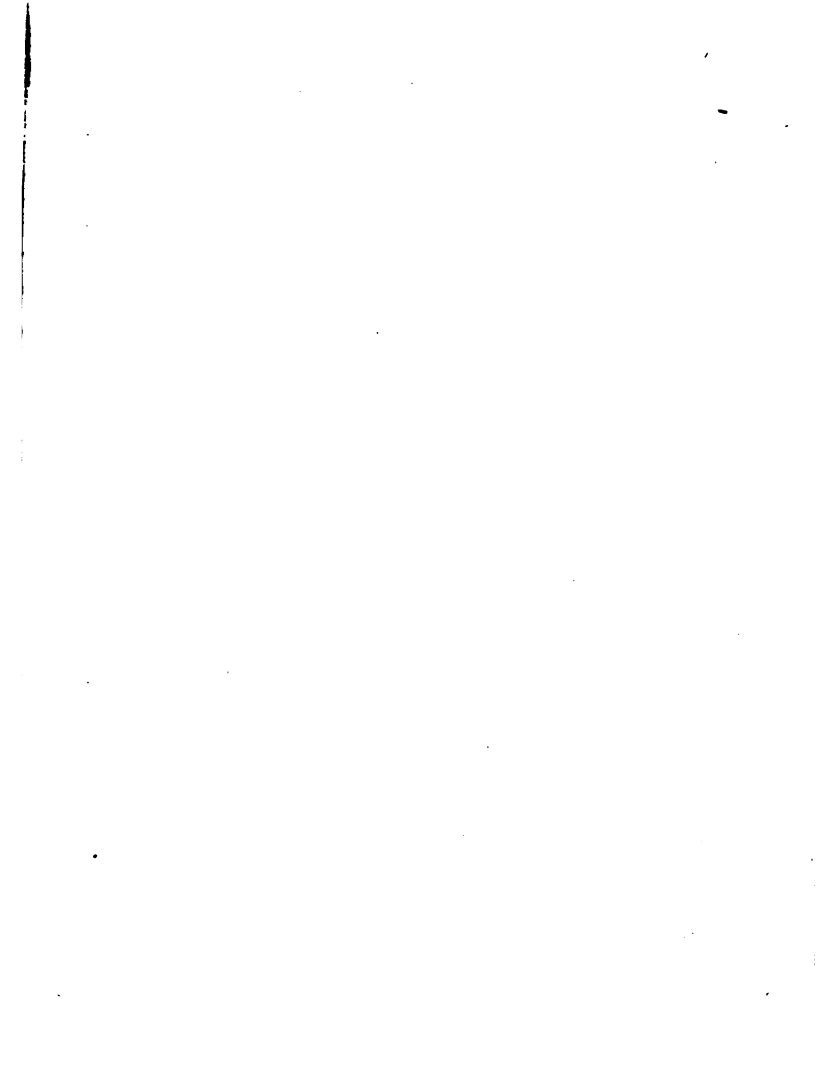
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Physiognomy



How to read character in the face
and to determine the capacity
for love, business, or
crime

by **LEILA LOMAX**

Philadelphia
The Penn Publishing Company
1908

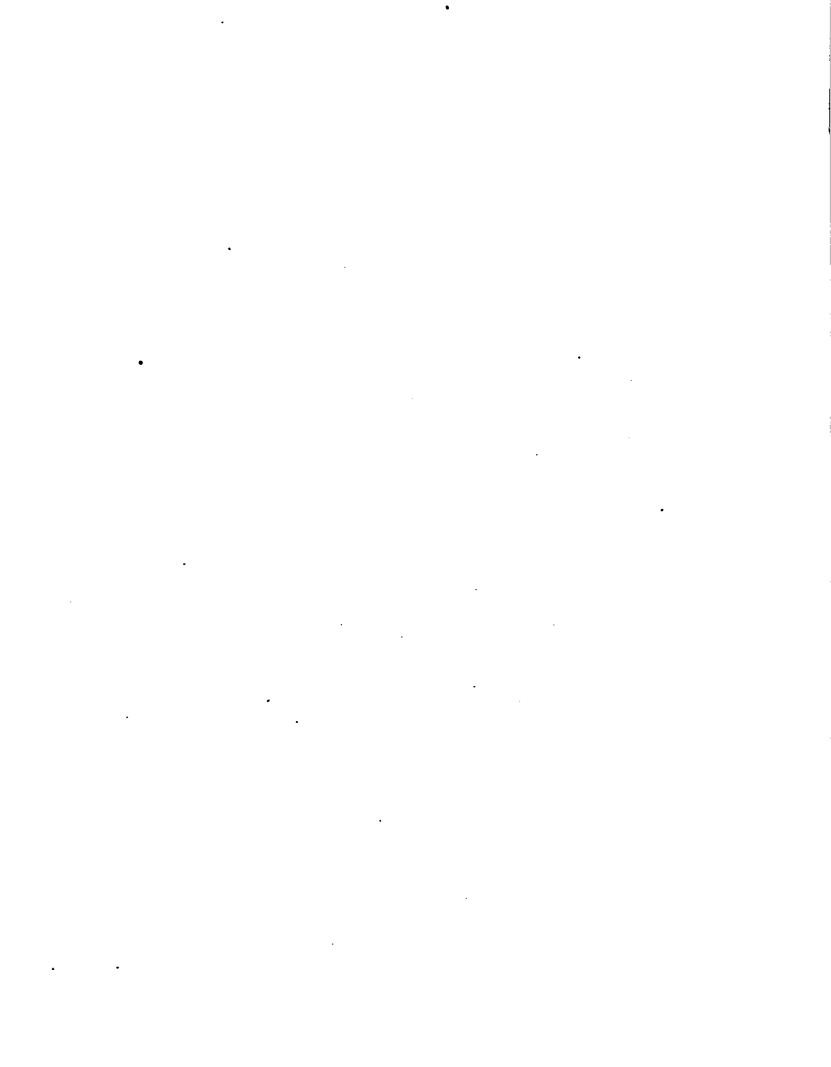
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PHYSIOGNOMY

CHAPTER I

PHYSIOGNOMY

History of the Science.—What it Aims to Accomplish.—Its Accuracy.—General Principles of Physiognomy.

PHYSIOGNOMY enables us to read the mind, character and temperament from the form of a man's features, the expression of his face, and the form, attitudes and movements of his body.

It is the science which reduces to method the means by which character may be determined, and teaches us to form sound judgments by eliminating all sentiment and fancy in our estimates of men.

The sensation of attraction and repulsion is constantly felt, but often with ignorance of the cause, and with utter inability to support the instinct with a logical reason.

A study of certain definite rules will enable us

to prove the correctness or incorrectness of our impulses, and will save us many and grave mistakes.

These rules are not based on vague theories, but are the result of the deductions and accumulated experience of scientists for centuries. In all times philosophers thought highly of this science. The earliest known writers on the subject were Adamanthus, of whom we know little; and Melampus, the Egyptian, B. C. 270, who wrote chiefly on physical deformities and their significance. The next writer of importance was Zopyrus, a contemporary of Socrates. His reputation rests chiefly on his facial reading of Socrates, which though harsh, was acknowledged to be true by the subject himself.

Iamblichus tells us that the Pythagoreans thought so much of this science, that they would admit none to their lectures unless they judged from their whole external appearance that they would be successful in learning.

Cicero mentions physiognomy as the art of discerning the manner and disposition of men by observing their bodily characteristics.

To Dalla Porta, in 1598, is due the honor of practically laying the foundation of modern

physiognomy. His work, "Della Fisonomia dell' uomo," though able, is strongly impregnated with the superstition of his age.

In 1780 a collection of the early Greek authors on physiognomy was published at Altenburg, Germany, and is still preserved under the title of "Physiognomiæ Veteris Scriptores Græci."

Lavater, a Swiss pastor, who wrote in 1741, is still considered to be the greatest and certainly the most prolific writer on physiognomy. Though somewhat diffuse and lacking in method, his mastery of his subject and the beautiful drawings render the book of great value.

The next great step forward was taken in 1806, when Sir Charles Bell published his "Anatomy of Expression." Till then the muscles with regard to facial expression had not been fully dealt with. In 1874, Duchenne began his experimental study of physiognomy. At first his ideas were not received with favor. Many physiognomists showed distrust of a work which reduced the study of physiognomy to an exact science. Duchenne argued that in physiognomy neither fancy nor caprice nor inspiration had any part, but that all is subject to exact

and precise rules which form its language, though possible combinations are many and varied. Each muscle has an expression peculiar to itself, and is, so to speak, one of the syllables or words in the language of physiognomy. Like every other language, physiognomy associates these syllables and words to arrive at its expression.

Physiognomy is one of the most absorbing and fascinating of studies. The closer our research, the deeper our interest. It is the search-light science supplies for the reading of the soul. While its study trains our minds to habits of correct reasoning and exact observation, it also teaches us a better understanding of the law of cause and effect, thus engendering toleration and sympathy for those morally and physically deficient.

It is practically the only study in which the richest man has no advantage over the pauper. Money is not a necessary aid. Education may help with its development; but experience, life itself, is the only school in which a man can take his final degree.

Certain natural qualities are necessary for the study, which may be strengthened by practice.

The essentials are: 1st, observation; 2d,

reason; 3d, deduction; 4th, application, and lastly, a great patience, for above all things a hasty judgment must be guarded against.

Around us we have an unlimited supply of subjects, no two of which are ever exact counterparts, for nature loves variety. If we seat ourselves in a street car, or in a window overlooking a crowded thoroughfare, an endless stream of people passes before our eyes. Old and young—intelligent and imbecile, each with a history and probable destiny as plainly depicted on his face as the buttons on his coat. It is to the features we must look for knowledge of a man's character, and for indications of his will power and reasoning faculties, to the *muscular* expression for his present thought, the intensity of his past emotions, and his control over them.

The face is but the background on which we ourselves engrave our history. As the returning ocean wave makes its impression little by little on the shore, so every recurring emotion, with its individual muscular movement finally leaves on the countenance its ineffaceable mark. Nature works slowly, but as the years pass on, we find her handiwork has been sure. It is our own fault if we have not learned to read her cipher. "The

faculties of mankind should be cultivated so as to enable them to judge of their welfare, and to prevent them from being the dupes and slaves of others."

In the sixteenth century, Montaigne wrote on emotions thus: "You will make a choice between persons who are unknown to you, you will prefer one to the other, and this not on account of mere beauty of form. Some faces are agreeable, some are unpleasant. There is an *art* in knowing the look of good natured, weak minded, wicked, melancholic, and other persons." By reason of their expression the ugliest people are often the most charming. Brightness and animation will completely transform while speaking, heavy features. Madame de Stael and Boileau are both striking instances of the charm of intelligent expression on a plain face. To obtain a correct judgment, the physiognomist has to study the face while in motion, as well as in repose. He should be able to diagnose the character of a face as a physician does a disease. In diagnosing insanity the eyes and mouth are considered the two most important features.

The celebrated Dr. Amariah Brigham was once in the witness-box to give testimony as to

the sanity of a prisoner held for murder, and an interesting examination took place, which, bearing as it does on physiognomy, I reproduce here by the courtesy of the publishers of the "Outlook."

"The theory of the defense was insanity, and the examination took a more practical form when the counsel enquired as to the method pursued by the witness in diagnosing insanity at sight. The doctor replied that he relied on the features of the patient, which he always attentively studied.

"Which feature do you rely on in your diagnosis?" queried the counsel.

"I rely on no one feature, but study them as a group," was the answer.

"Do you rely on the chin?"

"No," he said.

"Do you rely on the nose?"

"Partly."

"Do you rely on the ear?"

"No," said the witness.

"Do you rely on the mouth?"

"Very much," said the doctor.

"Do you rely on the eyes?"

"Still more than on the mouth."

"If then the face of this prisoner were concealed all but his mouth or his eyes, you affirm

that you could decide accurately whether or not he is insane ? ”

“ No, I do not state that. I must see all the features at once,” was the reply.

At length the attorney-general exclaimed with startling vehemence and emphasis on each word : “ What ! Do you affirm that you can diagnose insanity at sight ? ”

“ I do,” was the calm, emphatic response.

“ Point out then to the court and jury an insane person in this building.”

This challenge was the critical test of the competency of the witness. Dr. Brigham accepted the challenge without a moment's hesitation, and with an air of reserved confidence. The spectators were awe stricken when they realized that the crucial test was to be applied to them. Dr. Brigham rose from his chair very deliberately, and stood for a moment surveying the people. Turning slowly to the left or first tier of seats he began a deliberate survey of the spectators, scanning the features of each one with the apparent confidence that he could detect the faintest trace of insanity. His keen searching eyes glanced from tier to tier of seats. Five hundred faces had been scrutinized,

and no group of individual features had responded to the test. A greater earnestness and intensity of scrutiny became apparent in the witness. Deep furrows appeared on his pallid face, and his eyes assumed a piercing brilliancy which made every one shrink on whom his gaze was momentarily fixed. Suddenly the wandering eyes of the expert became fixed. His features relaxed and assumed their customary impassiveness. Stretching out his long arm, and pointing with his finger toward a person on one of the rear tier of seats, he quietly said, "There is an insane man." At the instant a man, as if struck by a bullet, sprang wildly from his seat, and gesticulating and shouting a volley of oaths against any one who would call him insane, rushed down the aisle toward the bar.

The whole scene was intensely dramatic, and the termination was a surprising ovation for the triumphant actor Dr. Brigham. The man who was pointed out as insane proved to be a harmless lunatic who had strayed into court.

The certainty and sureness with which the doctor picked out his man in this instance, should be at the command of every practiced physiognomist. The face speaks always. With the same

unerring precision, he should be able to place his finger on the weak spot,—the dominant vice. •

An absolutely unbiased mind is essential, free from any feeling of like or dislike, or any imaginary aversion to a special feature. On first attempting the study of the face, different features will often appeal to present contradictory evidence. This is unavoidable till the proper balance and proportion of the head is thoroughly understood. It is only by study, perseverance, and comparison that we can attain to a mastery of this science.

CHAPTER II

UTILITY OF PHYSIOGNOMY

How it Helps in Business and other Relations of Life.—Detection of all Shams.—Successful Men Good Physiognomists.

THERE are few busy men and women who care to spend time over a study, however interesting, which will not repay them in some practical form. If a successful business man were asked whether he could read character from the features and expression of the face, he would probably say, "Well, I think I can size a man up well enough, though scientifically I know nothing about it."

Most people have some degree of intuition, and if in the habit of seeing numbers of men daily, and transacting business with them, they acquire, without any knowledge of physiognomy as a science, a certain facility in deciphering character. There are few men who would be ready to own that they were deficient in the power of reading men, but that their knowledge

is very superficial and unreliable is evinced continually.

Do we not hear of and read daily in the papers of trusted clerks and partners detected in fraud, and clever men becoming the dupes of plausible scoundrels?

It is impossible for a man to go through life, without forming a certain idea in his own mind, unconsciously, perhaps, of the kind of face he associates with honesty, integrity, good temper, industry, etc. In many cases his judgment is probably right. The danger lies in the fact that being guided by no definite rules, he is liable to be misled by a sympathetic liking for an agreeable expression and manner.

The average person finds it difficult to associate deception and insincerity with a frank, open bearing and genial address, all of which can be superficially acquired by the veriest rogue. It is by their agreeable personality that most swindlers thrive. It is frequently "the last person I should have suspected," "the one man we thought we could depend on," who cause the bitterest disappointment and loss. To the true expert in physiognomy misfortunes of this kind are impossible.

Lines and features, which all see but do not

heed, speak to him not of dishonesty, but of the inciting causes, greed, selfishness, and moral weakness.

We are all more or less governed by the sceptre of beauty, and the moral worth of an ugly countenance rarely appeals to us. Molière, Johnson, Schopenhauer, Talleyrand, all suffered intensely because of their unpleasing exteriors. We have sayings and proverbs extolling goodness at the expense of beauty, but in reality, as we all find out, a pleasing face has most of the odds in its favor. Jurors have been biased, and judges influenced, by a frank manner and pretty face. What man is there who would readily believe wrong of a woman with a pretty mouth, and lovely smiling eyes?

“Beauty itself doth of itself persuade
The eyes of men without an orator.”

To all professional and business men a knowledge of physiognomy is absolutely essential—to the financier, the merchant, the statesman, the physician, the lawyer. It is a study which should be approached without prejudice, with a clear and logical mind to draw conclusions by a study of established laws.

We are all conscious that on looking at a face for the first time we receive a distinct impression, favorable or the reverse.

Lavater says "sometimes at sight of certain faces, I felt an emotion which did not subside for a few minutes after the object was removed." With some this impression is very marked, with others it is so slight as to be barely perceptible.

If we see any one in the street with any marked peculiarity of feature, we notice it, because it offends our sense of the usual. Its significance with regard to character rarely troubles us. This is natural, but when we have to select a man or woman for any special work, either subordinate or otherwise, it becomes absolutely necessary for us to know the true character and fitness of the person we are about to trust or take into our employ. Most of us are thrown daily and hourly into contact with men of every kind of character and disposition, and much of our fortune in life depends on our association with them.

The men who have achieved success in life are those who have been able instantly to grasp the salient points in a man's character.

The late Mr. Whitney is a case in point, as he is known to have been specially happy in the

selection of his subordinates. Having once judged that a man had the kind of ability required for a certain purpose, he would train him with the greatest patience, until he finally justified the original estimate of his capacity. Intuition of this kind is somewhat rare, and when possessed largely is certain to lead its fortunate possessor to the top rungs of whatever ladder he is endeavoring to mount. Every man has his vocation, for which he is specially fitted by nature, and the varieties of occupation increase yearly; but how frequently we see round men in square holes, who perform their work with apathy, because it is not suited to their individual temperament. There are men so gifted that they are bound to come to the top in spite of every obstacle, but the majority of people require congenial work to develop their finest qualities. To know in what direction their greatest talents lie, would be the salvation of many.

CHAPTER III

THE HEAD AND FACE

How to Study the Face.—The Relation of Character to Size and Shape of Head.—Meaning of Facial Proportions and other Physical Characteristics, and Their Indications.

THE human countenance is such a complex study that in analyzing a face, the physiognomist should be careful never to give a definite opinion without having thoroughly examined all the features individually, and also their *relation* to each other. The slightest difference in the position of any organ will alter the balance of the face, and unless extreme caution is exercised, even a trained eye may easily be deceived. If an analysis is made from a photograph, a silhouette or photograph of the *profile* is necessary as well as the full face.

In reading character from physical characteristics the points to be observed should be grouped as follows :

1. Proportion of head and body.

2. Shape of head, and position.
 3. Harmony and balance of the features.
 - (a) The lines and contour of the face, full and three-quarter views.
 - (b) Also the curve and relations of the parts, especially the eyelids viewed in profile.
 4. Texture and color of the skin.
 5. The features, commencing with the forehead, nose, eye, mouth, ear and neck.
 6. Gestures and movements of the body.
- In order to judge properly, and to apply the proportions of the skull to the reading of character, we should note :
- (a) The relation of size of the head to the body.
 - (b) The line from nose to crown of head.
 - (c) The cephalic index.
 - (d) The facial angle.

1. SHAPE AND SIZE OF THE SKULL IN RELATION TO CHARACTER.

The head, in spite of its bony substance, is under the influence of a multitude of phenomena, some its natural actions, and others of a more indirect action, which still leave the deepest impression.

In the body, as in all forms of nature, we find that a harmonious relation of parts is necessary to a perfect whole. Proportion is but one mode of expression of beauty, physical and mental. Any one part or feature, if abnormally developed, detracts from the uniform symmetry of the whole.

In considering the head, we should ascertain not only whether it is by its size in harmony with the rest of the body; but also the *size*, and *relation* that each part of the skull bears to the others.

The head should be neither too wide nor too long (Fig 1). A very *wide* head indicates a large development of the selfish propensities.



FIG 1. Well balanced forehead, showing energy, good ability, but not much imagination—a practical head.

Too *long*, a lack of reasoning power. A very bulky head denotes stupidity. A very small one weakness.

If we take three or four heads at hazard, and examine their contour, we shall find immense differences in size and shape. These differences result from the development or non-development of the organs contained in the skull or cranium.

The skull consists of two parts very intimately connected, the first part formed of flat bones—the *cranium*, containing the brain, the organ of intellect: the second inferior part formed of many very complex bones, the *face*—the seat of the organs of the senses.

Buchanan says: “The development of the skull corresponds in general to the development of the brain, and where the brain is uniformly active in all its parts, the outline of the skull will indicate the true outline of the character, but in proportion as special organs have been over active or torpid, the character will depart from the outline of the cranium. This is most often observed in criminals, and in the uneducated and vicious, in the very old, and diseased. In the young and healthy, and in those of active well trained minds who have not been

placed under any influence which might distort the natural character, we observe the most perfect accordance of the skull and character. Generally speaking the greater the length of the head, the greater the intellectual powers, while energy and activity are indicated by the breadth. Every noticeable concavity in the profile of the head denotes weakness of mind, and of some special organ.

The brain being susceptible of an indefinite number of modifications, education and other influences can change the form of the skull by increasing or diminishing the various organs of the head. In the animal world we see many instances of special senses abnormally developed for the purpose of self-preservation. In man the senses are rarely possessed, if ever, by one person in an equal degree of perfection. In the same way no one is ever found universally talented.

Frequently the loss of one sense will render the others more acute. A blind person will have the senses of touch and hearing highly developed. The cultivation of any one sense is injurious, "and the circumstance of being acutely sensitive to one or two leading senses, may rule the entire character, intellectual and moral."

If any organ is unusually developed it is necessarily at the expense of some other. When we find a brilliant mind becoming the dupe of some ignorant person, by reason of his intense credulity, we trace the cause to the irregular development of the organs of the head, the non-development of the organs of sagacity and common sense. A man brilliant in mathematics is rarely known to excel in languages. There are many instances of men taking honors in classics, and yet being totally unable to master a simple sum in fractions. If the region of ideality is too highly developed, the subject suffers correspondingly from a lack of practical power.

2. RELATION OF HEAD TO BODY.

The height of the head varies from eight and two-third inches to nine inches—the variations never going below eight and one-fourth inches, nor rising above nine inches. In circumference the average adult head measures from twenty-one to twenty-five inches. To measure a head: Take the line round the centre of the forehead and the most developed part of the back head. It is necessary for the body to be of an adequate size



Head of Hermes, showing ideal Greek proportions of head and shoulders.

to support the head, otherwise the mental power will suffer. A full sized healthy body is very essential to the support of the brains. Malnutrition will cause weakness of some organ which will manifest itself in the character and disposition.

The weight and height of the body must therefore be noted. The right weight for a man whose head measures twenty-four inches in circumference should be 180 pounds. A woman whose head is twenty-two inches in circumference should weigh 130 pounds. Vitruvius considered the right height of a head to be the eighth part of the whole body, and this measurement is generally taken to be approximately correct. The celebrated statue of the Dying Gladiator measures eight heads, while the Apollo measures seven and two-third heads, and the Antinous seven and one-half heads. As the height increases the head becomes shorter.

3. THE LINE FROM NOSE TO CROWN.

In order to show the relation that the form of the head bears to intellect and morality, an imaginary line should be drawn (Fig. 2), dividing

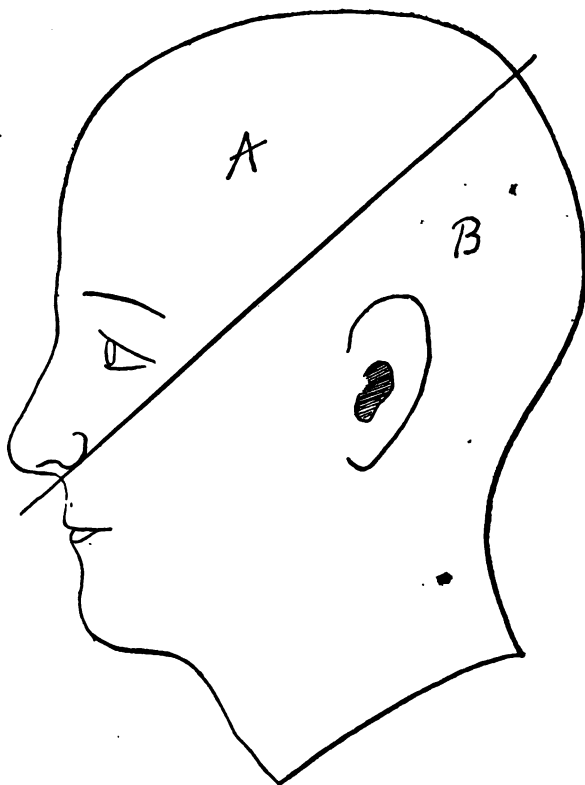


FIG 2. A. Comprising region of intellect, goodness, power.
B. Comprising region of animalism, violence, feebleness.

the head into two regions, the base of the line starting at the under cartilage of the nose, and ending at the extreme point of the parietal. *A* comprises the region of intellect, reason, goodness, perception, power, and *B* comprises animalism, violence, feebleness, lack of self-control.

It will thus be seen that the moral sentiments, the perceptive, and the reflective faculties are indicated by a high full head in the upper half, while animal and selfish propensities are shown in a large development of the back of the head, and great width between the ears.

4. THE CEPHALIC INDEX.

Scientists have described the measurement of the transverse and antero-posterior diameter of the skull by the name of the cephalic index. By this index we understand the number which indicates the proportion between the shorter or greater length. It enables us to distinguish the character of different crania in the various races of the world; and thus to draw conclusions from their physical form, as to the degree of intelligence and capacity for sensation.

By means of the cephalic index a skull may be placed in one of three general classes:

1. Dolichocephalic and dolicho-mesocephalic (long). Caucasian or white races.

2. Brachycephalic (broad). Mongolian or yellow races.

3. Mesocephalic and meso-brachycephalic (medium). Ethiopic or black races.

By this classification we obtain a general idea of the different relations the three great races of the world bear to the organs of sense and intellect.

In the dolichocephalic and dolicho-mesocephalic or Caucasian type the face contains organs of sense of moderate size. The cerebrum is broad and high, the occipital region, moderately developed. We thus obtain these characteristics; intellect *large*, power of will and activity *fair*, sensibility *small*.

In the brachycephalic or Mongolian type the organs of sense are distinctly small; the cerebrum is wide and flat, the occipital regions much developed. The marked characteristics are: small capacity of sensation; intellect *moderate*; motive force *strong*.

In the mesocephalic and brachy-mesocephalic

or Ethiopian type the organs of the face are strongly developed; the cerebrum is long and narrow, and the occipital region moderate. The characteristics are: *extreme* capacity for sensation; perception *keen*; motive force *very weak*.

5. CLASSIFICATION OF FACES.

When we seek the face denoting the highest form of intellect and morality, we find it in the type furthest removed from the animal. In the early stages of any race, man is but the mere brute, with the primitive instincts of self-preservation, hunger, vengeance; it is as he progresses that his emotions become complex and his intellect develops and sense organs recede.

The reduced size of the jaw is one of the most marked features of this change. The different classes of faces, showing the different stages of development, are as follows:

1st. *Prognathous*—characterized by prominent jaws, thick lips and receding forehead. The type of the lower races, such, for instance, as the Papuan.

2d. *Orthognathous*. The face of the higher races.

3d. *Eurygnathous*. A third type, where the cheek bones are very prominent, peculiar to the Chinese, Japanese and other branches of the Mongolian and Turanian races. This classification relates to racial characteristics.

6. THE FACIAL ANGLE.

In comparing the different shapes of the head amongst various *races*, Camper's famous facial angle will be found of the greatest assistance.

Camper's idea was that the more prominent the skeleton of the face, the less the skull of the forehead is developed. The angle is determined by two lines on a head seen in profile (Fig. 3). The first line is drawn horizontally from the external auditory canal to the extreme base of the cartilage of the nose. The second line, more or less oblique, is drawn from the base of the nose to the most prominent part of the forehead. By these two lines we have the angle which the geometrical plane of the face makes with that of the anterior part of the skull. We thus obtain an idea of the relative proportion of the space occupied by the brain and face.

“The angle which the facial line or characteristic line of the visage makes varies from seventy

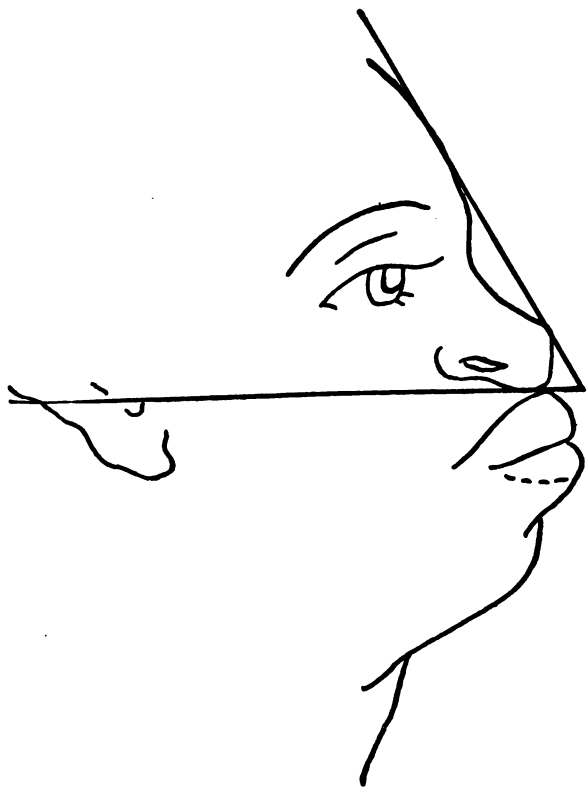


FIG. 3 Camper's facial angle.



FIG. 4. Camper's facial angle (obtuse).

to eighty degrees, in the human species. All who raise it higher disobey the rules of art (from imitation of the antique); all who bring it lower fall into the likeness of monkeys (Fig 4.) The facial angle of Camper averages eighty degrees in the *Caucasian* race, seventy-five degrees in the *Yellow* or *Mongol*, sixty to seventy degrees in the *negro*, thirty-one degrees in the great Gorillas, twenty-five degrees in the head of a Newfoundland dog.”¹

7. PROPORTION OF THE FACE IN RELATION TO CHARACTER.

The face should be of a perfect oval, but its shape is largely determined by the form of the skull beneath. To judge of its proper size: Take the whole perpendicular height, from the extremity of the occiput to the point of the nose. It should be considered in full and in profile, when the lines are distinct and clear cut.

8. DIVISION OF FACE INTO THREE PARTS.

To arrive at an exact judgment of the propor-

¹ Pierre Camper—Dissertations sur les differences que présentent les traits du visage chez les hommes 1786.

tion of a face divide it into three equal parts by horizontal lines (see sketch). 1st. From top of forehead to eyebrows. 2d. From eyebrows to the lower extremity of the nose. 3d. From the lower extremity of the nose to the point of the jaw bone.

If these divisions are in absolute proportion, the appearance of the face will be symmetrical and the character evenly balanced (Fig. 5). Very few people have features in absolute proportion and it is thus we get originality of character and diversity of disposition.

9. MEANING OF BREADTH IN FACE ACROSS CHEEK BONE.

A large breadth of face in the upper part of the cheek bone, when the forehead is narrow, indicates pliability and weakness. It adds to the beauty of a woman's face, while for a man development in the forehead is necessary to give power.

10. FULNESS AND HOLLOWNESS OF CHEEK.

In reading the face, we have found the centre of the cheek to be one of the first parts on which

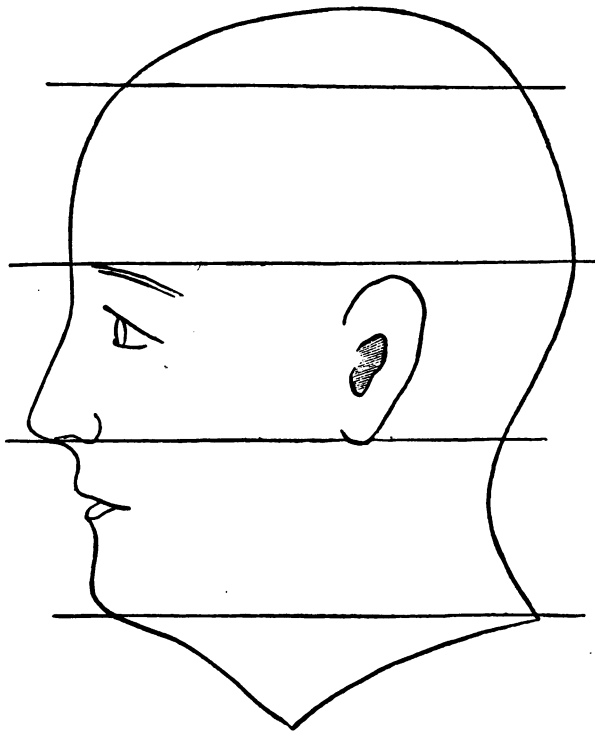


FIG. 5. Three divisions giving correct proportion of face.
 character leaves its unmistakable marks. In a
 young child we see a round lovely contour. By

imperceptible changes as age advances the cheek becomes hollow. The longer the smooth roundness of cheek is preserved, the more certain we may be that the slings and arrows of outrageous fortune have not fallen in the happy owner's way, or that *selfishness* has formed a shield. In all men of strong character and great mental industry we see a hollowness of the cheek more or less marked. *Indolence* and *apathy*, or *energy* and *industry* are denoted by the absence or presence of this peculiarity. Contrast the face of an old soldier who has seen much active service and the round full physiognomy of the man of ease.

11. GENERAL SUMMARY OF WHAT MAY BE READ IN SHAPE AND SIZE OF HEAD AND FACE. VIRTUE AND VICE, INTELLIGENCE AND DULNESS.

Within the limits of any well defined group of beings, we meet with every form of variation in the matter of beauty. "Beauty—is it not subject to the caprices of the senses, the climate and of opinion?" The ancient Greeks aimed at the ideal in beauty and rejected all that was too in

dividual, and yet though we admire the cold perfection of a sculptured Antinous, we turn with relief to a less perfect and more human face. Many faces are entirely dependent on expression for their beauty. Others show their greater beauty in repose, because of the perfection of their features. In an intellectual face, the muscles are always mobile and ready to express the slightest emotion. A continued panorama of thoughts pass and repass. The superiority of the human face over the animal is due to the number of these muscles provided in man. The energetic face has the mouth tightly closed, the chin advanced. With people of weak will the face is always relaxed,—the mouth slightly open, the eye wandering and uncertain.

There are certain general physical characteristics which indicate *virtue* and *vice*. People with good intellectual capacity and high moral standard have well developed heads, oval in shape; broad large foreheads in good proportion; large eyes, well shaped ears, prominent noses, strong, firm jaws, rather large mouths, and all organs relatively in position.

Dull, slow witted and vicious people have small heads developed in the lower occipital region,

and flat in upper part of crown,—small eyes, narrow and receding foreheads, ears irregular in contour, with heavy lobes, prominent muscular jaws, and concave noses.

CHAPTER IV

THE FOREHEAD

Formation of the Forehead.—The Height, Width and Arch
Wrinkles.

12. FORMATION OF FOREHEAD.

THE shape of the forehead is formed by the frontal bone. This bone, which includes the whole region from the root of the nostrils to the temporal bones at the sides, and from the temporal bones to the centre of the corona, consists of two parts.

These parts, or bones, do not become thoroughly joined until some years after birth. All the eight sections comprising the cranium, of which the frontal bone is one, are connected by seams or sutures. It is by means of these sutures that the brain is able to develop and expand, if exercised. Hence, the immense influence of education in developing any organ, and thus changing the form of the head. Those who exercise their brains will have a proportionate development, especially of the frontal region. The shape of

the forehead shows the power of the intellect, the wrinkles or lines (horizontal and perpendicular) show how we utilize it.

13. HEIGHT, WIDTH AND ARCH.

The proportionate *height* of a forehead is a third of the entire face. If it be too high the individual is liable to go to extremes, to be dominated by his imagination. If of considerable means he will be a philanthropist, and will give largely, but without judgment. If too low, a lack of moral and intellectual power is indicated. The greater the *height* of a forehead, the less we find of *energy*, *activity*, while a *broad*, low forehead shows quickness, alertness, and common sense.

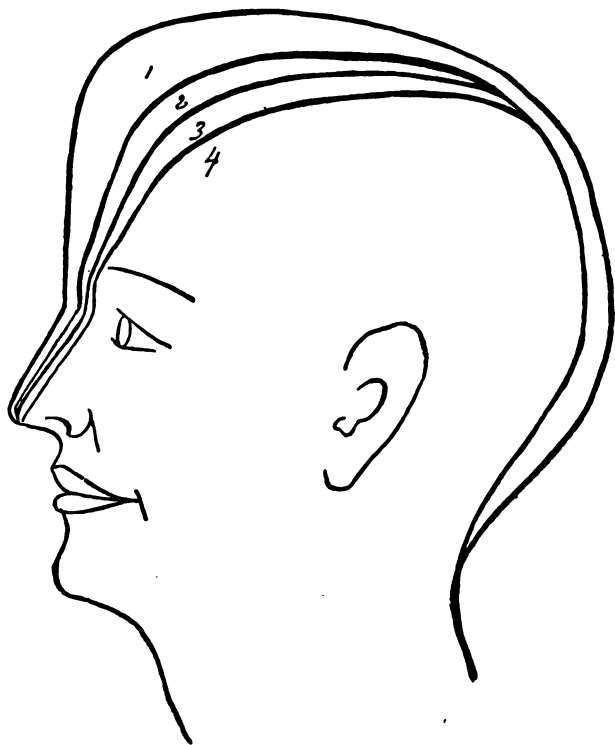
14. THE BREADTH.

The *breadth*, or width from side to side of the frontal bone, should be twice that of the perpendicular height. With a good breadth of forehead the subject will possess powers of concentration, energy, practical common sense, mechanical genius. Most foreheads have a transverse cavity, more or less slight, crossing the middle of the forehead. This practically divides the fore-

head into two halves. The upper is the region of inspiration, imagination, ideality, love of humanity. The lower half shows the qualities of perception, music, color, reason, logic, calculation. This is the physical region, the region of material and financial affairs.

15. THE ARCH.

Observation soon shows us that the arch, or contour of the forehead as seen in profile, varies greatly with each person. A perfect and well-proportioned arch invariably denotes clear and sound intellect, and a love of justice. A too prominent forehead, bulky and ill-shapen, indicates stupidity, while one that is perfectly perpendicular from hair to eyes is an indication of a weak mind. If the curve of the forehead is even and high, and the bone of the eye forms a fine arch and is well-marked, the individual is above the average both intellectually and morally. In the heads of philosophers, inventors and deep thinkers, the forehead often projects over the face, receding slightly at centre. This has the effect of making the eyes appear deep sunken. These prominent brows invariably indicate immense capacity for hard work and great sagacity.



In the sketch (Fig. 6) showing four different foreheads, No. 1 shows the forehead of an idiot.

No. 2 shows the forehead of a man of intellect,

both reason, logic, ideality and benevolence are well developed. It is well balanced.

No. 3 shows also the forehead of an intellectual man, but with less of benevolence, no veneration, and too much self-esteem.

No. 4 shows an inferior order of intellect. Cunning and a good deal of sagacity are indicated, but the region of inspiration and spirituality is very low, and great selfishness is marked.

The heads of criminals generally possess narrow, receding foreheads, low, knotty, irregular in outline, with a flat corona.

16. WRINKLES OR LINES ON THE FOREHEAD.

The two principal wrinkles or lines in the forehead are the two vertical ones which lie between the eyebrows. They are produced by the action of two muscles, the "corrugator supercilii," and the "occipito frontalis." Their presence, more or less conspicuous, indicates thought, concentration of ideas, impatience, anger, doubt.

In all faces where the mind and intellect dominate these lines are very marked. In cases where they are chiefly produced by anger and impatience, they are slightly shorter in length. They are the characteristic signs of energy and applica-

tion. Vertical wrinkles are one of the greatest indicators of reflection, the evidences of thought. A perfectly smooth unlined forehead is always found in people of weak minds.

17. THE HORIZONTAL WRINKLES.

These denote a reasoning, logical mind, but vary in their indications according to position and length. When the lines are short, and very unequally marked (see sketch) there will be a want of continuity and sequence in the man's actions and work. They will lack finish. If the lines form short, thick folds, irregular and knotted, it shows a certain brutality and coarseness in the nature. There will be a good deal of energy, and force in the character, but the sensibilities will be blurred. Lines sloping upward to a point are sometimes seen, but are not a favorable indication. They are a sign of cunning, intense slyness, finesse carried to excess. If the lines curve round to the temples, great diplomatic talent and tact are indicated. A mass of tiny lines crossing the forehead show nervous irritability, lack of force and stability. A number of short horizontal lines, well marked and clear are signs of an indolent nature and

weakness of mind. These well defined lines extending across the whole breadth of the forehead horizontally, and two deep vertical ones are sure indications of good judgment, and a mind above the average capacity.

Occasionally a man will have some short oblique lines between the two vertical wrinkles.

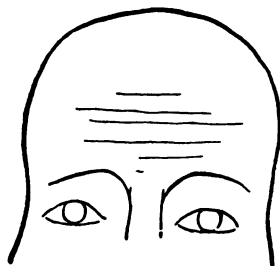


FIG 7. The head of a dreamer. Too much imagination, want of balance. Lacks force and sequence of ideas.

This denotes great genius for originating and invention. The tension and regularity of the wrinkles vary with the force and poise of the character. Corneille says, "The fame of his great deeds is engraved in the wrinkle on his forehead."

Arched and intersecting wrinkles situated in the middle of the lower region of the forehead indicate physical and mental suffering.

CHAPTER V

THE NOSE

General Remarks.—Classification into Three Primary, and Four Subsidiary Classes.—Indications for Reading the Nose.

18. GENERAL REMARKS.

THE Chinese have a proverb which says, “gaze at a man’s nose to know what he may be, at his mouth to know what he is.” Like a sign-post the nose stands on the map of the face, where it is the indicator primarily of *will power and force*.

Such characteristics as wit, refinement, intellectual capacity, reserve, curiosity, love of luxury, suspicion, cruelty, are all denoted by the shape and size of the nose. A large nose, provided the head is well balanced, denotes a strong character with good mental abilities, reasoning powers, etc. If we look on the portraits of famous rulers, statesmen, generals, in fact of successful men in all times, we find that they invariably possessed prominent noses. A weak will and poor intellect are the characteristic of a very small nose.

According to Lavater, a beautiful nose is never seen associated with an ugly face. He thus describes a perfect nose (the qualities in parentheses are the writer's).

“In the perfect nose, the length should be equal to the forehead” (strength of will, determination). “Seen in front the arch should be wide” (reason), “and with its sides almost parallel” (magnanimity). “Point of the nose neither sharp, nor fleshy, the lower contour precisely outlined, neither too narrow nor too wide” (refinement, self-control).

Amongst the different races of the earth, the length of the nose is in exact ratio to the mental capacity. It is at its shortest in the negro race, the Esquimaux, the Aborigines of Australia, and the Papuans, among whom the nose is sometimes so flat that it does not protrude beyond the profile of the cheek. In the Mongolian, it is a little longer, and in the Caucasian it is at its longest.

The Hindu sculptures show us that the earliest races in India employed in their art three distinct types of noses to denote certain qualities. These three types, the *straight*, the *convex*, and the *concave*, are constantly repeated in their statues of Brahma, who is generally represented

with three heads (the Hindu Trimurti) each typical of a certain temperament. The centre one *Brahma*, the Creator, is shown full face, the nose concave, with wide nostrils to indicate the material side of life, geniality, sensuality and force. *Shiva*, on the right, the *Destroyer*, the *Annihilator*, has the convex, aquiline nose. *Vishnu*, on the left, the Guardian of Peace, the Preserver, the Defender, has the straight perpendicular nose of beauty. In Assyrian and Chaldean sculpture, when the warrior kings were represented as gods, the noses are aquiline, the nostrils sharply cut, with an exaggerated wideness of curve to denote fire and courage. In Egyptian art, Ra Harmakhis, the sun god, king of Egypt, is pictured with a straight nose, broadening into very wide nostrils—a combination of the divine and the human.

In America, there is a marked difference between the nose of the red Indian, thin, convex and pointed, and the nose of the Aztec, as shown on the sculptured figures which remain to us, where the feature is straight (more resembling that of the Egyptian), gradually broadening to a wide and fleshy nostril.

One often hears the expression, "Turning up

the nose in contempt"; it is literally impossible to do this. The expression which we call a disdainful one is caused by one of four muscles which control the nose. This muscle (*Levator labii superioris et alæ nasi*) acts from above, both on the nostril and upper lip, and has a most powerful effect in expression.

In moments of great excitement we sometimes see the nostrils dilate and quiver. This is caused by another muscle (the *compressor nasi*) which raises the lateral cartilage, causing the nostril to expand. To produce an expression of half amused doubt by raising one nostril, we employ a third muscle (the *orbicularis nasi*) which runs up under the edge of the nose. Another (the *depressor alæ nasi*) influences the cartilage of the nostril; it depresses the point of the nose, when in thought or anxiety.

For the purpose of physiognomy the nose may be considered under seven classes, of which three are primary and four subsidiary.

PRIMARY CLASSES.

- (1) The Greek, or straight nose.
- (2) The Roman, or convex nose.
- (3) The concave nose.

SUBSIDIARY CLASSES.

- (1) The broad-nostriled nose.
- (2) The hawk, or Jewish nose.
- (3) The pointed, or acute nose.
- (4) The retroussé, or snub nose.

19. THE GREEK NOSE.

This nose (Fig 8) represents the Greek ideal of beauty. It descends in a straight line, slightly broadening in a harmonious curve at the base. The nostrils, lightly curved, and divided equally by the profile of the upper lip. Such a feature indicates a self-contained, refined, sensitive nature. With this type of nose,



when the nostrils are narrow and the lobes thin, the passions are rarely strong. The temperament is artistic and poetic. There is a strong tendency to romance and sentiment, and a lack of practical talent. Coldness and egotism are often characteristics. Intense fastidiousness is also denoted.

20. THE ROMAN NOSE.

The aquiline or convex nose (Fig. 9) is only seen in the highest race type. It is large, the

convexity very pronounced at the bridge. It is essentially the nose of the fighter, and is accompanied by a development of the organ of combativeness. It indicates good judgment, power of organization and great determination. It also denotes a tendency to domineer and impatience of control. Nearly all the great warriors of the world have possessed this type of nose, and it is seen



FIG. 9.

also in women of commanding natures. When accompanied by a weak, receding chin and forehead, this nose indicates inordinate vanity. The aquiline nose denotes a strong will which struggles to attain its desires at all costs. It is the characteristic of the ruthless, the relentless, the inexorable.

21. THE CONCAVE NOSE.

The concave nose (Fig. 10) forms an inward curve, more or less deep, between the bridge and the upper part of the wing of the nostril. This peculiarity denotes some lack of power. A marked concavity in any part of the bony structure of the head is an unerring guide in this



FIG. 10.
Concave nose.

direction. The owner of a concave nose may be charming, genial and lovable, but he will rarely if ever attain eminence in any walk of life or lead others. Fixity of purpose and invincible determination will always be lacking. Both aims and ideals will not be high. Loquacity, cheerfulness, inquisitiveness, are characteristic qualities of this type. The development of intellectual power is retarded by inability to concentrate want of reasoning power.

22. THE BROAD NOSTRILED NOSE.



Starting from under heavy and pronounced brows, this nose gradually widens below the bridge, ending in a thick tip. The nostrils round and full, and the lobes fleshy and broad at the wing (Fig. 11).

FIG. 11. Wide nostriled nose.

With this nose we find clear perception, power of concentration, logic and reason. Quick decision in thought and action, and frequently rapid and fluent speech. This is the nose of the philosopher, the deep thinker, the mathematician, the originator. It expresses breadth in thought and

action, geniality, a love of the practical rather than the ideal.

23. THE HAWK OR JEWISH NOSE.

This peculiar nose is universally regarded as typical of the Semitic race, who from time immemorial have always been distinguished by this characteristic feature (Fig. 12). In the time of Moses, a flat or insignificant nose was considered as a deformity, and its possessor not deemed worthy to even present an offering at the altar (Lev. 21: 18). Convex in shape, the nostrils sharply cut, this nose resembles the beak of a bird. It is usually abnormally large, and does not harmonize with or balance the other features. Intellectual power and talent are indicated, and capacity for concentration, also aggressiveness, coarseness, lack of refinement, and the pointed contour speaks of cruelty and disregard of the feelings of others.



FIG. 12.
Jewish nose.

24. THE POINTED OR ACUTE NOSE.

The pointed nose is thin in substance, the skin tightly drawn over the bone. It descends in a

straight line from under the brow to a sharp point (Fig. 13), the nostrils forming almost a right angle. Sometimes there is a very slight convexity at the bridge.



FIG. 13.
Pointed nose.

With this type we find narrowness of outlook, egotism and refined cruelty, a cruelty which will torture by word or deed, exacting the utmost limit of suffering. Fanatics frequently possess such a feature. When accompanied by a well-developed forehead, the individual will be a dangerous member of any community, as he will possess the power to plan and the nerve to carry out his desires.

Hogarth in his prints and David in his well-known pictures at the Louvre have both given admirable illustrations of this type. In this nose revenge is one of the special qualities denoted.

25. THE "RETROUSSÉ" OR SNUB NOSE.

This nose bears such a close relation to the concave nose, and their characteristics are practically identical. Where the bone is exceedingly short, widening into a large, fleshy nostril, we have the ordinary snub nose. It denotes lack of will

power, a great deal of aggressiveness, impudence, cheerfulness. When the tip is not too thick, wit and humor are indicated. A square thick tip denotes a certain dogged honesty (Fig. 14). The retroussé nose has been called a dangerous little nose in a woman. A French writer says, "A little nose retroussé may overthrow the laws and government of a nation. The lack of force and determination so necessary to a man renders the woman but the more charming. The saucy tip-tilted nose is almost the only type poets have deigned to sing of and extol."



FIG. 14.
Snub nose.

"A brow
May blossom, and a cheek of apple blossom
Hawk eye, and lightly was her slender nose
Tip-tilted like the petal of a flower."

26. QUALITIES INDICATED BY SHAPE OF NOSE.

<i>Qualities.</i>	<i>Indications.</i>
Artistic taste, culture, refinement	Greek nose, long and straight with small narrow nostrils.
Common sense, logic	Long nose, broad at bridge. The tip firm and round.
Curiosity	Concave nose—tip upturned.

Coarseness	Broad nostrils, shapeless and fleshy.
Energy	Long narrow lobes, wide at root.
Economy, love of money	Thin nostrils, long pointed nose.
Originality	This is shown by the dividing cartilage descending between the nostrils.



FIG. 15.
Revengeful nose.



FIG. 16.
Argumentative nose.

Love of luxury, laziness	Marked depression at the root. The nostrils slightly curving upward.
Imitation	Cartilage thin and pointed.
Loquacity	Concave nose, wide at tip.
Generosity	The bridge thin, the nostrils broad.
Caution	A thin pointed tip. Flat nostrils.
Flippancy	Short concave nose.
Reserve	Long nose, slightly drooping at tip.

Subserviency	Large wide nostrils, slightly upturned tip.
Enthusiasm	Convexity near bridge.
Authority	Two or three short transverse lines at the root.
Chastity	Long nose with finely cut small, thin nostrils.
Self-confidence, bluntness	Wide nostrils—thick.
Sensuality	Broad oblique nostrils, ascending the side of the nose like a slit.
Reason	The root of the nose broad.
Melancholy	Concavity at the root, drooping tip.
Pride, sensitiveness	Nostrils which dilate, and contract readily, slight upward curve.
Argumentativeness	Thickness over bridge—slightly upturned tip.

CHAPTER VI

THE EYE

Its Form, Color, and Expression, and How to Judge them.

IN reading the eye there are five points to be carefully noted, as follows: I. The form of the eye, and its position in the head; II. The eyelids; III. The eyebrows; IV. The expression which includes emotion displayed and the cast or squint, and V. The color of the iris.

27. FORM OF THE EYE.

The race of the individual is generally indicated by the form of the eye, which varies greatly. There are round eyes, prominent eyes, lozenge shaped eyes, horizontal eyes, oblique eyes.

In the Eastern and Semitic races we find the almond shaped eye, also among the Moors and Southern Spaniards. It is accompanied by horizontal eyebrows and long lashes. In the Saxon and Teutonic races the eye is round

(Fig 17) but not very large. In the negro race, it is round, large and prominent (Fig 18). In the Mongol and Esquimaux races the eyes are small and oblique, the inner angle of the eye being lower than the outer (Fig 19). The horizontal eye is found in all parts of the world.



FIG. 17.



FIG. 18.



FIG. 19.



FIG. 20.

It is a product of a mixture of races (Fig 20). The appearance of a deep sunken eye is sometimes caused, when the brows are very marked, and overhang the eye, also by emaciation and disease.

28. POSITION IN THE HEAD.

The position of the eyes in the head is of im-

portance. When the eyes are unusually far apart, the subject will have great powers of observation and a good memory for places, faces, etc., but he will be deficient in logic and reason. He will be inclined to be foolhardy, and to rush into danger without sufficient cause. This tendency may of course be greatly modified if the forehead is good, and the head otherwise well balanced.

Eyes which approach the nose closely give a singularly disagreeable expression to the face, in many cases presenting almost the appearance of a cast in the eye. This peculiarity indicates a nature inclined to be narrow in its outlook on life. The subject is unable to conceive or carry out any enterprise on a large scale requiring courage and ability to organize. He will often succeed well in a position dealing with a mass of details, minutiae of all kinds. When the distance between the inner angle of the eye and the bridge of the nose is great, it is a sign of immense tenacity of purpose. A large development immediately under the brow indicates great perceptive faculties. The proper position for the eye in a face of perfect proportions is

the exact middle between the apex of the frontal bone, and the point of the lower jaw.

29. EYELIDS.

Besides the actual shape of the eye, we have to study the eyebrows, the eyelids and the eyelashes. No two people have any of these parts alike, and any one who has observed faces carefully knows that the color, form, set and position of the eyes and their appendages vary greatly. Many eyes owe their beauty to the drooping lids, which give softness and shade to the eye. The eyelids are thin, movable folds of integument, and act as a protective curtain to the eyeball. The upper lid is furnished with a special elevator muscle and is the larger and more movable of the two. Eyelids can be short, or long, wide, fleshy, wrinkled, etc. The upper lid should not be long, of medium thickness, and not highly colored. A heavy wrinkled fleshy eyelid denotes stupidity. When the eyelid forms a heavy fold, crossing the eye obliquely, it denotes shrewdness, dissimulation and craft. If the outer angle of the upper lid is much wrinkled it indicates a merry and sociable disposition. Redness of the lids tells of lack of power both

mental and physical. When the cilia or eyelashes are long it is one indication of deceit. If counteracted by the other features, it merely implies tact. Short thick eyelashes denote firmness and strength.

Buchanan tells us that "Imagination" and "Ideality" "are at the external margin of the lower lid. The general fulness of the lower lid adds much to the richness and intellectuality of the countenance. It is often seen among men of distinction, whose intellectual pursuits have been of active, laborious character, and have been accompanied by a great deal of social intercourse." Lavater judged much from the curve and thickness of the lids. "He did not consider he had looked at a man till he had noted the contour of the upper eyelid and considered it in profile." "Often no more is necessary to measure approximately the intellectual qualities of a child."

30. EYEBROWS.—THEIR CHARACTERISTICS.

Formerly the eyebrows were considered to be great indicators of character. Pliny mentions that elevated brows show dignity and pride. Seneca is said to have had "*censorium supercilium*," an "eyebrow worthy of a censor." Buffon

declared that "after the eyes, the features which contribute most to mark the countenance are the eyebrows."

The eyebrows consist of an arched eminence of the skin, supporting a more or less abundant growth of hair. The hair may be thick or bushy, or it may be entirely absent. It may meet on the bridge of the nose, or the interval may be wide. As a rule the hair is dark when the eyebrow is very thick. With blondes the hair is scantier, soft and silky. A perfect eyebrow should make a graceful arch, thicker at its internal extremity, and terminating in a fine point at the other end. Force of character is generally indicated by a thick eyebrow.

31. HOW TO READ THE EYEBROW.

(1) A clear thick eyebrow, overshadowing but not bushy, shows good ability and understanding—not much originality. Statesmen, organizers, lawyers, frequently have this eyebrow.

(2) Horizontal, thin eyebrows, strong mind and clear understanding, coldness of temperament.

(3) Long, bushy and waving eyebrows, capacious memory and ingenuity.

(4) Strong black eyebrows, lying close over large eyes, if accompanied by a bony and wide forehead, indicate a love of revenge, frequently also a strong tinge of brutality.

(5) Eyebrows meeting over the nose, so much admired in eastern beauties, were formerly considered to denote craft. This opinion is no longer held, as the peculiarity can be found on the most honest faces, but it undoubtedly gives a sinister look to the face, and is often an indication of a sulky temper.

(6) Weak eyebrows invariably signify a lack of power and ardor. They indicate debility and sometimes weakness of constitution.

(7) Strong, angular eyebrows are signs of fire, decision and force.

(8) Eyebrows situated very high and dividing the forehead into equal parts are indicative of levity, want of concentrative power. The subject will be unable to reason logically.

(9) Thin eyebrows indicate apathy and flabbiness.

32. EXPRESSION.

The two greatest mediums of expression in the face are the mouth and the eye. The mouth

gives evidence of the control the mind has over the passions and is an absolutely reliable witness. The eye being the instrument of the intellect, expresses the thought of the brain by its dictation. It is therefore more or less under the command of the will power. When not under the influence of any strong emotion, the brain can for a short period reflect in the eye at desire, its thoughts, artificial or affected. Any serious emotion, however, affecting the mind immediately relaxes its control of the muscles of the eye, and the true character is revealed to the observer.

Physiognomists differ as to whether the expression is seen in the eyeballs or in the features of the face, the eyelids and the parts around them. Dr. Warner says, "I think there is more expression in the action of the muscles of the eyelids, than in the changing conditions of the eyeball itself. If a man wear a mask showing the eyes only, and hiding the other features of the face, there is so little expression seen that it is impossible to recognize the individual thereby, as may be seen at a masked ball." Nature has so beautifully proportioned the human face, that every feature is dependent on the other. Even the eye, the most expressive of all, requires its

proper setting to give it its true value. We frequently hear of the fire of genius being seen in the eye. Chatterton is said by Calcott to have had the eyes of a hawk. "You could see through them into his impassioned soul." The fire of Chatham's steel-gray eyes is often spoken of, and the great naturalist, Audubon, possessed eyes ever on the alert, flashing with the intensity of a search-light.

33. EFFECT OF EMOTIONS ON THE EYE.

We give here a short list of the various ways in which the different emotions are expressed by the eye:

Hate.—This passion causes the forehead to wrinkle; the eyebrow is lowered, the eye flashes. The wings of the nose are raised.

Love.—In the opposite expression of love, the eyes are nearly closed, the eyebrows lowered.

Devotion.—The eyebrows and pupils are directly raised. The mouth slightly open.

Pride.—The eyebrows are much elevated. The eyelids lowered.

Pleasure.—In pleasure, the eye becomes brilliant and sparkling, the eyelids fully raised. The

eye appears larger, owing doubtless to the more abundant flow of the lachrymal secretion.

Pain.—This emotion is expressed by the closing of the eyes, the eyelids being tightly contracted.

Thought.—Fixation of the pupil, immobilization of all the muscles of the face. Sometimes elevation of one eyebrow only. The muscle which wrinkles the eyelid in deep thought was called by Darwin the muscle of reflection.

34. THE CROOKED EYE.

In all nations there has always been a strong prejudice against a cast or squint in the eye. Amongst the uneducated classes, especially in those of the Latin race, they firmly believe that persons with crooked eyes possess the power of inflicting injury by merely looking on those they wish to harm. This belief is expressed in a number of their proverbs. "A squinting man is never free from malice." "A man who looks not straight does not act so." Constantly in the streets of Southern Europe you see people crossing their thumbs to undo the spell and counteract the ill-luck of a cross-eyed stranger. The writer was speaking of this superstition to a

former prosecuting attorney of New York, and he replied, "Well, there is something in that. I have practiced at the bar for thirty years, and I do not hesitate to assert that out of 1,000 criminals I have only known three who have not had some defect of the eye." That a cast in the eye is not invariably a sign of moral depravity by itself, is proved by the fact that some noted men of talent and probity have possessed this peculiarity. We may cite St. Paul, who is said to have had a decided cast in the eye,—Molière, the great French writer of plays, and two great preachers, Edward Irving and Whitefield who were both afflicted with a terrible squint, which, however, proved no bar to their success as popular orators.

35. THE COLOR OF THE IRIS.

The color of the iris, and its relation to character and disposition has been a subject of much discussion. It is certain that a distinct connection can be established between the color of the iris, hair and skin, and the temperament of the individual. In Albinos we find that with hair and skin of a perfect whiteness, there is a total absence of coloring matter in the iris, with the exception of a slightly reddish appearance im-

parted to it by the blood-vessels. In the negro we find the exact opposite, the hair, skin, iris and choroid all being of one tone, and this peculiarity is sometimes found amongst the very dark complexions of a white race.

In the northern races, where the skin and hair are fair, blue eyes are common, while in the south, where the hair and skin are dark, brown eyes predominate.

Certain mental characteristics accompany these different colors, of which we give the following list :

36. HOW TO READ CHARACTER BY COLOR.

<i>Gray</i>	Brilliancy, daring, enterprise, strength, endurance, egotism, avariciousness, ambition, coldness, constancy.
<i>Light blue</i>	Taciturnity, curiosity, submission, limpness, romance, obstinacy, delicacy, kindness, gentleness, poetry.
<i>Dark blue</i>	Restlessness, humor, wit, mischief, gaiety, sentiment, impatience, conceit, carelessness.
<i>Hazel</i>	Vivacity, wit, excitability, vitality, quick temper, hopefulness.

<i>Light brown</i>	Love of ease, intolerance, obstinacy, fear of pain, hypochondria, sulky disposition, warm heart, conscientiousness.
<i>Dark brown</i>	Excitability, hastiness, irascibility, strength, anxiety, studiousness, imagination, vehemence, passion, penetration, cunning.
<i>Green</i>	Fire, ardor, courage, wit, intensity, intuition.
<i>Yellow</i>	Deceit, sensuality, magnetism.

37. THE EYES OF CRIMINALS.

Some years ago a Russian scientist made a study of criminal characteristics, and amongst other noticeable traits, he found that the color of the iris indicated the degree of criminal tendency. He classed them in four groups.

1st. Daring swindlers in finance, forgery, and thefts of all kinds requiring enterprise, coolness and judgment, the *steel gray eyes*.

2d. Homicidal murderers, the *brown* or *black* eyes.

3d. Minor criminals had the *hazel brown* and 4th, vagabonds had *azure blue*.

38. THE EYES OF CELEBRATED PEOPLE.

Bismarck had eyes of steely gray, deep sunken, almost hidden, under bushy eyebrows.

Robert Louis Stevenson had brown eyes, humorous and very expressive.

Von Moltke, the soldier, had bright blue eyes.

Darwin's gray eyes looked out from under heavy overhanging brows.

Dante Gabriel Rossetti had gray blue eyes.

Charles Lamb had very glittering eyes, of two colors (evidence of some physical weakness) gray and hazel, with red spots on the iris.

Julius Cæsar had black eyes of great brilliancy.

In the younger Pitt, the sole evidence of genius lay in his brown eyes, which glowed like live coals.

Cowper, physically timid, had weak blue eyes devoid of animation.

Mahomet had coal black eyes.

Leigh Hunt tells us Wordsworth's eyes were brown and small, but had an inspired supernatural appearance.

Dr. Johnson's ill health so effected his eyes,

so that they were dull and lifeless—of a watery blue.

Isaac Newton had blue eyes, small, bright and piercing.

James A. Garfield had brown eyes, large and intelligent.

William McKinley had mild light brown eyes.

Lincoln's eyes were deeply set, gray-brown in hue, and very melancholy in repose.

Kruger had small cunning gray eyes with a trick of suddenly opening and fixing themselves on an object.

Harvey, the discoverer of the circulation of the blood, had small black eyes, full of spirit.

Goethe had beautiful dark brown eyes.

Voltaire had deep set eyes of marvelous brilliancy.

Pope Leo XIII had piercing black eyes, rendered more striking by his white emaciated face.

Beethoven had small brown eyes, very mobile.

Milton had gray blue eyes, clear and round.

Michael Angelo had hazel eyes.

Raphael had brown eyes.

Shakespeare had light hazel eyes, tranquil and open.

Shelley had beautiful blue eyes, never still.

Carlyle's eyes were described as "the very handsomest ever seen in a man's head,—dark blue."

John Ruskin had gentle, rather washed out blue eyes.

Lord Roberts, keen blue eyes.

Suetonius says of Augustus that "the brightness of his piercing eyes was such as to compel spectators to look away as when they turn their eyes from the sun."

Wellington, blue gleaming eyes.

Dante had, according to Boccacio, large, black eyes.

Byron had gray eyes fringed with long black lashes.

GENERAL RULES FOR JUDGING THE EYE.

39. Calm, serene, almond-shaped eyes, generally half closed, are the eyes of the lovers of ease, luxury and frequently, if accompanied by a high, narrow forehead, those of a fanatic.

40. Wide open eyes, transparent, moving rapidly under sharply delineated lids, denote irritability, pride, passion, good judgment, love of women, invention and loyalty.

41. A large, clear, blue eye frequently indicates weakness of some organ, and is a sign of extreme sensibility, jealousy, curiosity, power of observation, wit and patience.

42. Small, black, sparkling eyes under strong black eyebrows denote penetration, shrewdness, calculation, cunning, dissimulation. If accompanied by a well developed forehead and humorous mouth, coolness of judgment, logic, taste, accuracy and love of money.

43. Deep sunken, small, dull round blue eyes under a high bony forehead, denote suspicion, cold heart, small capacity. The subject lacks brain power.

44. Staring, prominent eyes, slow moving, generally indicate obstinacy, dulness, pretension and coldness.

45. Small, deep sunken eyes show boldness in opposition, endurance, love of intrigue, activity, and a character not easily discouraged.

46. Eyes constantly moving denote excitability, care, eagerness, ambition.

47. Winking eyes, foresight, quickness in thought, planning, scheming.

48. Downcast lids, dissimulation, pride and modesty.

49. Bright eyes. Paracelsus declares that bright eyes, slow of motion, denote sociability, daring, nervousness.

50. Long, sharp eyes indicate a sanguine temperament, great talent, genius, invention and policy.

51. When the eyelid forms a horizontal line over the pupil, it is a sign of very versatile talent.

52. If the upper or lower eyelid appears to project and is well defined, shading the pupil well, it is an indication of spirit, refinement and taste,—a grateful nature.

53. When the eye shows the whole pupil, and the white below and above, the subject is in an unnatural nervous state. This symptom is never met with in a mature sound mind.

CHAPTER VII

THE MOUTH AND LIPS

**Their Dimensions, Flexion, Coloring and Other Peculiarities
as Denoting Character.**

THIS chapter will be found divided as follows :
I. Description of the mouth and lips ; II. Their dimensions of height, breadth and thickness ; III. The flexion of the lips ; IV. Their coloring ; V. The controlling muscles of the mouth, and VI. Some peculiarities of the mouth in their relation to character.

54. DESCRIPTION OF MOUTH AND LIPS.

The mouth is the great indicator of the animal passions. The eye tells of the condition of the brain ; the nose of the will power and force ; but the mouth is the index to the passions and their intensity. It shows how far the individual is governed by the senses, and the degree of his self-control.

The dimensions of the lips vary according to race. Amongst white people we often find the

red line of the lips so thin as to be barely perceptible, while amongst colored races the lips sometimes protrude so far as to touch the nose and chin. What is termed the mouth includes both lips from the base of the nose to the transverse cavity in the centre of the chin. There are four points to study in the mouth : 1, Dimensions ; 2, color ; 3, flexion ; 4, muscles.

55. THE HEIGHT.

We judge of the height of the upper lip by the distance between the base of the nose and the commencement of the soft, transparent tegument of the cuticle of the mucous membrane (the colored section of the lip, discussed later under the head of *Thickness*). The height of the upper lip is an indication of the capacity for feeling. A long upper lip is never seen amongst races dominated by the senses. It is a characteristic of hardness, austerity, tenacity, severity and lack of acute sensibility. A short upper lip is considered a sign of breeding when the colored portion is not too large. It denotes lack of self-reliance and energy, and of logic and reasoning powers.

The height of the *under* lip should be the exact half of the entire jaw. As it forms part of the

chin it will be dealt with under that heading, the colored portion only being analyzed here.

56. THE LENGTH OR WIDTH.

The upper lip is found to be usually larger than the under one, and varies with each subject. Large ears and great width of mouth are usually associated, and we rarely see a short mouth and large nose. When we do, the nose is generally aquiline, and the character fretful, uncertain and unamiable. A good width of mouth indicates geniality, toleration, sympathy; if very wide want of restraint.

A narrow short mouth shows coldness, littleness, pettiness, weakness. A short mouth with full lips denotes love of luxury, impulsiveness, fondness for the pleasures of the table, pride, insincerity (Fig. 22).



FIG. 22. A wide mouth with well shaped lips, firmly closed, indicates self-control, and strength of character, generosity, sincerity and trustworthiness.

57. THICKNESS.

The red-colored fleshy portion of the lips is the

most sensitive part of the face, and possesses an exquisite sense of touch.

According to its size we divide it into the four classes,—Thin, medium, thick and voluminous.

(1) *Thin*.—Extreme fineness and narrowness of lips denote moderation, extreme coldness, spite, industry, order, endurance and self-denial.

(2) *Medium*.—Fairly full lips show generosity, ardor, affection, enthusiasm, quick temper and activity.

(3) *Thick*.—Thick lips denote love of the material, sensuality, amiability, laziness, geniality and laxity of principle.

(4) *Voluminous*.—These are the lips of those who are entirely dominated by the senses. When the head is fine and the jaws strong, great intensity in all the emotions is indicated.

58. FLEXION OF LIPS.

In some mouths, the curve made by the colored portion is very acute, in others it is barely perceptible. A well shaped mouth has the centre of the lip of moderate height, gradually tapering to the cleft. The “Cupid’s Bow” (Fig. 23) mouth denotes a person without much character,

egotistical, and lacking in generosity. It is a mouth to admire but not to associate with. A



FIG. 23.

very short full curve denotes volubriousness and weakness. A loose falling under lip is a deplorable sign.

It shows entire lack of control, and the complete ascendancy of the passions (Fig. 24). A finely modeled mouth with a graceful, but not too sharp a curve, is invariably accompanied by a well shaped head and good features.



FIG. 24.

59. COLOR OF THE LIPS.

The numerous capillary vessels in the mucous membrane of the lips, combined with the position of the muscle "orbicularis," gives them their rich color. The brilliancy of tint varies with the condition of health and the circulation of the blood.

A bright red indicates good health and vitality, ardor, vigor and keenness of susceptibility.

A bright vivid scarlet is an indication of sensuality.

Very pale lips—lack of force, malnutrition and melancholia.

Blue or violet signifies disease with white races. It is seen amongst Japanese, Malays, etc.

Black or brown is seen with races of that color.

60. MUSCLES OF THE MOUTH.

It is man alone who has the power of expressing the emotions by his nostrils and mouth, by the nostrils slightly, by the mouth in a very great degree.

The fulness of the lips is caused in a great measure by that circular muscle, the fibres of which surround the orifice of the mouth. The mouth has two chief functions to perform, eating and speaking. Any one who has watched a hungry man taking his dinner, and an orator delivering his discourse will observe the difference in the play of the muscles. In eating, the whole machinery from the temple and angle of the jaw to the chin is in motion, while in speaking the lips are called into play, especially the muscles of the lower lip. It is the play of the variety of muscles round the mouth which are the cause of its continual change of expression. The principal muscles affecting the expression of the mouth (Fig. 25) are the "*Zygomatic*," reaching from the ear to the angle of the mouth (it retracts the lips

in smiling); the "*Levator Labii proprius*," which lifts the upper lip in expressing disgust and con-



FIG. 25.

tempt; and the little muscle which influences the lip at the cleft, causing it to incline downward in sadness and doubt.

61. PECULIARITIES OF THE MOUTH APPLIED TO CHARACTER.

The peculiarities of the mouth most easily noted and read are given below, with a brief indication of what they show as to the character of the subject. It should always be borne in mind, however, as regards any one feature of the face, that its indications must be compared with those of all the other features. The weakness of the mouth may often be modified by the strength of the nose and brow or vice-versa.

62. Large lips, falling open—imbecility, weakness of mind.

63. Coarse, irregular lips (Fig. 26) of great width—brutality, unrestrained passion.

64. When the under lip projects very much over the upper—intense obstinacy and tenacity are shown ; ill-temper.

65. The absence of all eversion to the lips—penuriousness, formality and absence of taste.

66. Delicate, well-defined lips, not too full, and of good color, denote goodness and refinement.



FIG. 26.



FIG. 27.

67. When the upper lip forms a decided point in the centre—originality and whimsicality are indicated.

68. If the under lip projects slightly with an otherwise well-shaped and firmly-closed mouth—intense anxiety to achieve is shown, and great power of resistance.

69. Much character is shown by the way the mouth is closed. If pressed up tightly, censoriousness and bad temper are denoted (Fig. 27).

70. If firmly and naturally closed, self-control and mental poise are shown (Fig. 28).

71. A want of concentration of ideas, garrulity, narrowness and lack of power are indicated by a mouth generally held slightly open (Fig. 29).

72. There is much significance in the small angles at the extreme end of the lips. A deep



FIG. 28.



FIG. 29.

cleft and angle indicate severity, deep thought. If the angle slants inward, humor is expressed.

73. The vertical furrow in the centre of the upper lip expresses humor, when very deeply marked.

74. A short mouth invariably denotes a person of small ideas and dogmatic in his views of life.

CHAPTER VIII

THE EAR

Its Size, Contour, Folds, Helix, Lobe and Color, and their Meanings.

IN dealing with the ear we have to note its peculiarities, as follows: I. Size; II. Contour; III. Folds, helix, or anti-helix; IV. Shape of the lobule or lobe; V. The angle of the anti-tragus, near the concha; VI. The angle the ear forms with the eye and the jaw-bone, and VII. The color of the ear.

75. GENERAL REMARKS ON THE EAR.

Though the ears play little or no part in the facial expression, they are quite as indicative of character as the eyes, nose and mouth. The characteristic peculiarities of the ear correspond with the individuality and disposition of the person and require very careful examination. It is a curious fact that while these features present the greatest variety in form, size and position, hardly one person in ten will ever remark them or observe their shape.

Even Lavater, the king of physiognomists, confessed that though aware of the importance of the ears in analyzing character, he had given but little time to their study.

A well-shaped and normally sized ear is a passport for a fair intelligence and disposition, but let us beware of the long, pointed, narrow ear. It is his Satanic Majesty's own mark; and we may be sure he is not far off. The flatter the ear is set to the side of the head, the less acute the hearing. Musicians have ears well set out and rounded, and orators have ears which stand well away from the head. M. Bertillon, in his method of identification, considers the ear is the feature by which it is easiest to establish a man or woman's identity. Only recently a difference in the shape of an ear was the means of acquitting an innocent man, whose other features were almost identical with those of the real criminal. Amongst detectives it is recognized that the ear and nose are the two features most difficult to disguise.

76. SIZE OF THE EAR.

There are many grades in the size of the ear, from the small, well-formed, finely-cut feature, to the huge, coarse, shapeless ear of the lower

racés. We find the largest ears amongst the negroes, and all uncivilized and savage people, accompanied by the prominent jaws and receding chin of the lowest type of man. The smallest ears are found in the Latin races; but they are frequently uneven in contour, and have heavy lobes. Intellect and morality cannot however be judged by the size of the ear alone. There is an enormous difference in the large ear of a negro and that of a cultured white man. The convolutions and angles are entirely different.

In European races, very large ears with persons of large frame indicate commercial capacity, as well as musical talent. Men of great financial ability usually have ears of large size; as for example Jay Gould, W. H. Vanderbilt and Russell Sage. A certain degree of obstinacy is a characteristic of a large ear. An unusually small ear indicates refinement and extreme sensitiveness in a woman. In a man it also indicates refinement and sensitiveness, but also lack of force. We never find a small ear associated with a strong and powerful face.

77. CONTOUR.

As the curve is the normal factor of form for

the ear all variations from this form speak of defects in the aural organization and temperament. As the angular pointed ear shows a lack of quick hearing, so it also indicates a weakness in the moral nature. A well rounded ear is the natural accompaniment of a complete and harmonious temperament.

78. THE FOLDS.

There is a marked difference in the relative proportion to one another of the folds. In some ears, the helix (the upper part of the fold) is a thick, heavy, fleshy fold, half an inch in width. In others the helix is so thin that it barely curls over (Fig. 30). These two varieties represent two distinct traits of character. When the helix is large and heavy, it denotes invariably a materialistic nature (Fig. 31). The thin helix indicates caution, acquisitiveness, love of money, etc. If the helix is fleshy at its commencement, very pointed at top, and then narrowing as it descends (Fig. 32) it indicates great shrewdness in finance. If the reader will examine the ears of well known and successful men, he will find this a marked peculiarity.

The helix should always be well formed and

even in contour. When the line of the fold is much broken and uneven, the individual is nervous, excitable and quarrelsome.



FIG. 30.
Ear showing
very thin fold
(helix). Ac-
quisitiveness,
love of money.

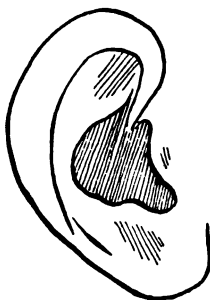


FIG. 31. Materialistic
ear, thick helix and large
lobe.

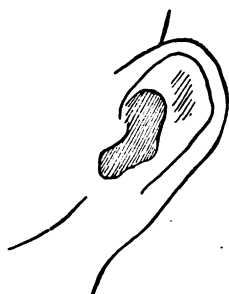


FIG. 32. Pointed
and thin helix,
showing financial
shrewdness and
power.

79. THE SHAPE OF THE LOBULE OR LOBE.

If the lobe is set flatly into the cheek, there is little energy or vitality in the subject. It should be raised slightly, and form a graceful curve joining the helix. The lobe varies a little in shape; it is *pointed*, *oval*, and *round*. When the lobe is pointed the top of the ear is apt to be so, and it merely emphasizes the characteristic of shrewdness and cunning. The average ear has the lobe of medium size, oval or round, and it strengthens the indications given by the helix.

The deep *broad* lobe is a sign of commercialism.



A large long lobe indicates perseverance and self-reliance. When the lobe instead of forming a distinct curve, joins with the cheek in a continuous line (Fig. 33) a poor judgment is indicated, and a lack of quick perception.

FIG. 33. Lobe not detached from the cheek, lack of judgment and of quick perception.

80. THE ANGLE OF THE ANTI-TRAGUS NEAR THE CONCHA.

This angle is one of the most important for purposes of identification, as it varies greatly in each individual. In reading character it may be said the straighter the line of the anti-tragus, the stronger the tendency to deceit and fraud. This peculiarity, though small, is very significant. Photographs of criminals seen in profile have this trait almost invariably (Fig. 34).



FIG. 34. Showing straight line of the anti-tragus A to B, indicating fraud, cunning.

81. THE ANGLE OF THE EAR.

The position of the ear in the head is significant. We see ears set low in the head, and ears set high. Ears which stand out from the head commonly called "Midas ears." All these indications tell us something. In studying a face, the right position for the ear is found by drawing an equilateral triangle (Fig. 35) between the extreme tip of the lobe (Point C), the inner angle of the eye (Point A) and the point of the jaw-bone (Point B). As we rarely find the ear forming this exact angle, we merely use the angle as a guide to the ear's proper position.

The further down the ear descends from this given point, the greater the indifference of the individual to the feelings of others. There will be a strain of hardness in the nature. If the ear is situated high in the head, we shall find the man or woman to be very secretive and cautious in the extreme. Ears placed very far back in the head indicate weakness and lack of self-reliance. When the ears are large and stand out from the head, the subject will have an easy going disposition, and will not be easily worried by passing annoyances. An ear sloping backward denotes ingenuity.

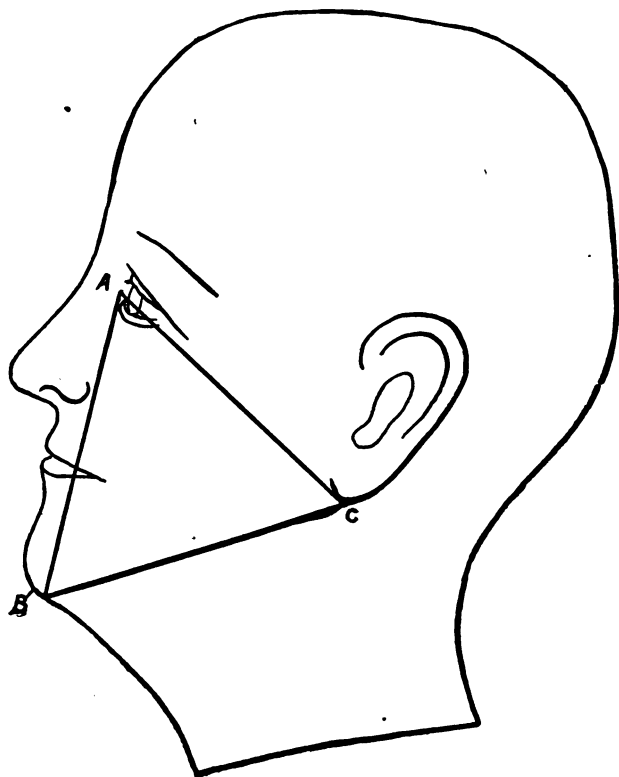


FIG. 35. Equilateral triangle of the eye, ear and jaw.

82. COLOR OF THE EAR.

The aural capacity is a good deal indicated by color. A very red color shows quickness of hearing, while a very white and thin ear indicates weakness of the organ. When the ear is narrow, set closely to the side of the head, white in color, almost bloodless, great timidity is shown, and a nervous temperament. A fine texture of skin and pink color denote vitality and energy.

CHAPTER IX

THE CHIN

Its Indications of Size, Shape and Fulness

THE curve of the jaw-bone seen in profile, and its shape, square, pointed or oval, viewed full face, are the two chief characteristics to be noted in analyzing the chin. The possession or lack of the qualities of energy, tenacity, force, love of self, gluttony, sensuality, obstinacy, are all indicated by this feature.

83. SIZE AND POSITION.

The more the chin advances the more there is of positiveness in the character. Negativeness is shown by a retreating chin. The nose, chin and forehead should be in conformity for perfect proportion, but in persons of strong and very determined natures, we frequently find the chin or jaw so large as to disturb this balance. When only slightly out of proportion it indicates by its size immense tenacity, a grip and will of iron de-

termination ; if very square and massive, a character that will surmount all obstacles, without much regard for the feelings of others.

If we see, however, an abnormally large and square chin with a small nose and receding forehead, we may be certain that the owner has little sense and immense obstinacy.

He will accomplish nothing, and be jealous of the success of others. People with large noses and receding chins are usually of an amiable and yielding disposition. They often possess much talent and originality, but have no "backbone." Hence they depend on others and their aid for any success in life. They act rarely on their own initiative.

84. A *double chin* shows love of and indulgence in physical pleasures.

85. When the chin is very flat and angular in outline, it indicates coldness, hardness, lack of pliability and austerity.

86. A small, rounded, dimpled chin is the sign of youth, simplicity and happiness.

87. A very small, round chin in a full-sized face, shows timidity and weakness.

88. In a man the jaw should be square rather

than oval, not too prominent, the chin forming a perpendicular line with the upper lip.

89. When the under lip is very long, with a deep horizontal cleft, it denotes a rather hypocritical nature.

90. An indentation (vertical) in the centre of the soft part of the chin, shows a strong desire for affection, approbation.

91. The deep cleft or angle which descends vertically on each side of the chin, from the corners of the mouth, increases with age, and indicates, as do all the furrows caused by the movement of the muscles, the intensity of the emotions.

92. Some physiognomists consider that generosity is indicated by the soundness and fleshiness of the end of the chin. It is certain that a thin, pointed chin rarely accompanies extravagance in any form.

93. EXAMPLES.

No. 1. This softly rounded chin (Fig. 36) with its oval contour shows plenty of force, but no self-assertion. It is the chin of a woman whose disposition is firm but amiable.

No. 2. A very pointed chin (Fig. 37). It hints at great shrewdness, almost cunning, economy and obstinacy. It also shows intense egotism and vanity.

No. 3. This is the chin of a pleasure loving



FIG. 36.



FIG. 37.



FIG. 38.



FIG. 39.

temperament (Fig. 38). The mouth and curve show garrulity, little self-control, love of eating, small energy, but a fair amount of self-will and obstinacy.

No. 4. This is the chin of a person who has

no regard for, or love of humanity. The stiff upper lip (Fig. 39) shows hardness, and the small ill-shaped mouth, narrowness of mind and ill-temper. The fleshy roundness of the chin, with the deep horizontal cleft indicates love of luxury, sensuality and obstinacy without firmness.



FIG. 40.

No. 5. The chin of a dogmatic and opinionated person, obstinate and tyrannical (Fig. 40). The upper lip, however, shows that the nature is not a hard one. There is a good deal of kindness of heart and generosity.

No. 6. This chin (Fig. 41) shows refinement, amiability, tact, and a great deal of affection. Its owner would be more careful to avoid giving pain to others and would be easily led by them. There is no strength of character.



FIG. 41.

CHAPTER X

THE THROAT OR NECK

The Muscles of the Neck.—The Meaning of a Long and of a Short Neck.—Peculiarities of the Throat.

94. MUSCLES OF THE NECK.

THE throat or neck is considered by some physiognomists to be the keynote to the character and temperament of the individual. Forming as it does the connection between the vital organs and the brain, its importance in indicating the mental as well as the physical tendencies cannot be overestimated. Lavater would form a sudden judgment on the turn of the neck, but in this, as in other instances, he appears to have been guided by his marvelous intuitive power alone; for in none of his works does he give any explicit rules for the reading of the throat.

The length of the cervical vertebræ varies greatly, as does also the texture and color of the skin, the contour and size of the throat. Each of these signs has its special significance, but before

entering on a description of the character we deduce from these traits, we must first speak of the muscles. The most important subcutaneous muscles of the neck in regard to their outward effect on the expression, are the *sterno-cleido-mastoid* muscles and the *platysma* muscle.

The sterno muscles extend from the upper part of the thorax to the base of the head. The platysma muscle extends from the upper part of the chest to the lower part of the jaw and consists of a thin muscular sheet lining the skin. This muscle, not expressive by itself, causes the contraction of the various muscles of the face as well as the neck. It is this muscle which produces transverse folds on the skin of the neck. These become deeply marked when the neck is thick and swollen with anger. Leonardo da Vinci makes frequent mention of this muscle, and Duchenne in his admirable series of photographs shows the characteristic changes by the contraction of the platysma in producing emotions of anger and astonishment. A muscular neck indicates physical strength, and also strength of will. Whether the will is dominated by the reasoning faculties is determined by the other parts of the head.

95. LONG AND SHORT NECKS.

A long and well formed neck indicates independence of thought and action. Many writers agree that long-necked people dislike restraint in any form. In this we find many comparisons in the animal world. They love liberty and freedom, though frequently unable to fight for it, owing to physical weakness and want of practical ability. In a woman, a slender neck bespeaks weakness and timidity, pliability and alertness.

According to Belot, an elongated neck signifies an open, timid and sensitive nature. Imagination, ideality, originality, eloquence and artistic feeling are all indicated by a long neck. "Gracile, congium, collum, timidum, stolidum, oftendit." M. Louvet, a French scientist, recently writing on the throat has made some interesting points of comparison between characters and the neck. He declares the woman with a swan-like neck to be a creature whose mentality dominates her existence. Physically delicate, the long-necked woman is very much on the alert, but suffers from sensitiveness. She is timid, suspicious and curious. He thinks that perseverance and executive ability are indicated by a short neck.

Robert Louis Stevenson is a striking example

of the physical and mental tendencies of a long neck. With a defective physique, his imaginative, original and brilliant mind raised him to a world of his own. With him the body was entirely dominated by the mind. Eugene Field and James Whitcomb Riley are other examples of long-necked individuals.

96. SHORT NECKS.

A short, thick neck is an indication of a large lung development, which gives abundant vitality and great tenacity of life. It is also the type of the combative, vehement, aggressive temperament, combined with great resistive force. With the upper part of the face undeveloped, a man with a large muscular neck, heavy jaws, and the nostrils more or less distended at the base, will be led entirely by the passing passion of the moment. The physical courage for self-defense will be there, while the moral force will be lacking. A short neck generally signifies energy, activity, practical usefulness and industry. The mind is active and quick at drawing conclusions.

A phenomenally short neck, the head almost

resting on the shoulders, is indicative of great acumen and sagacity. In their different eras, Machiavelli, Louis XI, Richard III and Napoleon I are noted examples. In hunchbacks we often see shrewdness carried to the verge of cunning. Simms explains this peculiarity by the theory that the closer we approach the brain or seat of sensation, to the heart or lungs, from which the blood is derived for the maintenance of that sensation, the sounder and more critical will be the prompt decision of judgment.

There is no question that a large lung development produces buoyancy, quickness in action, clearness of apprehension, ambition, hope and progressive mentality. In this connection it is to be noted that three of the most acute intelligences in the history of the United States had this description of neck, viz., The Hon. George M. Robeson, admittedly the brightest mind in the cabinet of President Grant; S. L. M. Barlow, the legal mind which rescued the Erie Railroad from the supposed invulnerable position of Gould and Fiske; and Col. Robert E. Ingersoll, he of the silver tongue. All were striking examples of an intellect alert to the point of rapidity, combined with a very short and full neck.

PECULIARITIES OF THE THROAT.

97. If the skin is coarse and dull in color, it denotes obstinacy, in both men and women, with a thick neck, the will will be of cast iron.

98. Distended veins denote a passionate and reckless nature, while veins of a pale blue, often apparent on a very white skin, speak of a highly sensitive temperament and a weak constitution.

99. The carriage of the neck is a great index to the disposition. Firmness is often denoted by the perpendicularity of the neck itself, while pride and self-esteem are shown by the arching of the larynx or wind pipe. Affectation and sophistry are sometimes shown by the neck being held slightly on one side.

100. Frequently the skin on each side of the throat, extending upward below the chin, becomes loose and baggy. It is most noticeable with old people, but the indication is there in youth. Redfield declares this to be a sign of dependence, submission and anxiety to please.

101. In the case of great subserviency, the loose skin forms in folds in the middle of the throat. People with this tendency much marked will submit themselves absolutely to the wills of others, and will show the greatest resignation

under severities. A marked example of this peculiarity is seen in the ox, who endures greater hardships with more submission than any other animal.

CHAPTER XI

THE SKIN

Its Color, Structure, and General Appearance.—Indications of Race and Health.

102. COLOR.

THE gradations in color of the skin vary according to the nature of the pigment deposited in it, and the thickness of the epidermis. There are three great racial divisions in the color and nature of the skin, viz.: the white, the yellow and brown, and the black. The epidermis is thinnest in the white races, and thickest in the black or African races.

A bright colored thin skin denotes impulsiveness, vehemence of character, and a very sensitive temperament. A bright colored *thick* skin shows strong desires and passions. A very thick white skin shows coarseness of the susceptibilities and some lack of refinement.

There are two powerful passions both of which act on the skin of the face in a different manner—*anger* and *fear*. The first sudden passion floods

the face with bright color. The second causes the blood to leave the face, rendering it pale and white.

103. STRUCTURE.

The structure of the skin may be fine, thin, coarse and thick. When the papillary surface is coarse and irregular, it may be considered to denote an unusual degree of animalism in the nature, with strong feelings. Creases in the skin are caused by the workings of the muscles prompted by the passions. *Loose skin* is really a purely reflex action. The reflex is produced by fright, sudden cold, etc. "The contraction of the muscle fibres, in connection with the slantingly placed hair follicle, pulls the axis of the follicle into a position more or less perpendicular to the surface of the skin, causing the erection of the hair. The process is the same which takes place on the tail of an angry cat.

When the nerve force lacks tone and the mind is depressed and melancholy, the skin will be dull and loose. A tender, delicate skin is usually found with people sensitive and retiring. To be perfectly healthy, the skin should be soft, flexible, elastic and of fairly bright coloring.

CHAPTER XII

GAIT AND GESTURE

Character in Walk, Manner, Gesture and Clothing.

IN reading character we shall find that all movements made by man are expressive. The poise of the head, the gestures of the hands, and the movements of the feet, the erectness or the reverse of the body, the very clothes and the way they are worn all reveal to us something of the personality. By a man's bearing and the general harmony of his head and figure, we can judge not only of his position and standing, but also of his temperament and vitality. The temperament or quality of a man is indicated by his build, the texture of his skin and the vigor of his actions. When the movements are rapid and gestures frequent, it is nearly always a sign of good nutrition and vitality. All movements are either voluntary or reflex. It is with the former movements that we have to do in physiognomy, as these are the direct impulses of the brain.

A gesture is an action of the body emphasizing or illustrating a thought. The action of a hand in speaking will often convey as much meaning as the expression of a face. Mantegazza defines gestures to be all those muscular movements which are not absolutely necessary to complete an act or a physical function, but which accompany it by sympathy of nervous influences. In all agitation, of whatever kind, our instinct is to give vent to our feelings in movements of some description. Physicians of necessity are physiognomists, and examine the countenance and actions of a patient for indications of temperament in diagnosing a case. "The tone of voice, play of the features, the outline and carriage of the body, are as invariably related to the central condition they reveal as are the grosser facts of nature." Animation of gesture and frequency of movement are subject to the variations of race and climate. In Europe and the colder temperatures activity and energy are the dominant characteristics, while the equatorial regions produce a race indolent and lacking in motive force.

"A cold air," says Montesquieu, "contracts the fibres and increases their force; warm air relaxes

the fibres and diminishes their force and elasticity."

The Latin races, impulsive, hot blooded, fiery and nervous in temperament, keep their hands in constant movement while talking. With them gesticulation is practically a language in itself.

With the colder and more phlegmatic northern races, self-control and self-repression lead to a dislike of any outward manifestation of feeling. "Expression is to passion what language is to thought." It is as reasonable to deduce the state of mind from the actions of the body as it is to determine the health of a plant by the condition of its leaves.

Under the influence of some exciting emotion, such as anger, a man's walk will not have the same calmness and regularity as when he is dominated by some peaceful sentiment. His gestures will be rapid, his body erect, his voice harsh and loud. Even when a man, by a tedious education of self-repression has obtained such a control over his muscular system that each movement is guided alone by his will, for a desired purpose, he will frequently betray his emotion by the tone of his voice. We all have little habitual, almost unconscious, gestures, by which those who are

well acquainted with us can judge of our mood and temper.

A mother has been known to recognize her child after fifty years of separation, when every feature had been altered past recollection, by some little familiar gesture, unnoticed by any but her loving eyes. In a crowded street, no two persons seen have exactly the same gait, manner and deportment. One stoops a little; another hitches one shoulder; one step is buoyant; another dragging, etc. There is the man whose firm and hasty stride shows activity and energy; and there is the man whose slow, dawdling walk speaks of a dilettante existence. What a contrast between the quick, short, nervous tread of the city bred man, the head and body poised forward, tense, anxious and preoccupied; and the free swinging stride of the western farmer; each movement illustrative of perfect health and careless ease.

Something of a man's nationality as well as his character can be seen from his walk. The difference in motion amongst the various races of the world is very marked. Compare for example the stiff, angular, determined bearing of the Anglo-Saxon and the graceful, supple gait of

the Southern races. Compare the dignified deportment of a typical East Indian, and the ape-like, irresponsible pose of the negro. Some national characteristics are thus described :

The *American* is tall and thin, the outlines of his face hard and angular. His shrewd eyes are quick to see, and twinkle with humor. His gestures are free and frank without reserve. He carries his hat as an article of utility rather than an adornment. There is nothing of the dandy about him. The life and energy of which he is full to the finger-tips, shows itself in his quick, nervous stride and the firm contour of the jaw.

The *Englishman* walks with an upright carriage, and preserves a calm impassive demeanor. He is silent, but full of latent energy and resource. His face is trained to self-control and gives little indication of the feeling and intelligence which he possesses. His eye is cold and stern, and does not seek to please. He is never in a hurry. His stride is long, firm and slow.

The *Frenchman* walks with a lively gait, on his little peg top heels. His open face denotes a wish for companionship and good fellowship. He has a thousand amiable and agreeable things to say. When he is perforce silent, his eyes and the muscles

of his face continue to speak, and by the gestures of his body and arms, as well as the manifestations of the eyebrow, he could carry on a lively conversation were he to become deaf and dumb. No other nation has such mobility of feature, or betrays so readily the emotions of the mind.

The *Italian* is all soul, and his mind a reflex of all creation. His emotional and artistic spirit displays itself in his mobile face. His language is one continual question, and his walk a note of exclamation! His succeeding passions cross his face, as the shadow of a passing cloud before the sun, and leave as little trace behind.

The *German* expresses by his walk the heaviness and weight of his national character. His physique is massive and he is supported by two large pedestals which render his gait somewhat ungraceful. His fine forehead testifies to his intellectual powers, and the shape of his head gives evidence of his benevolence. The German does not gesticulate, he thinks, and when he has thought he writes. He goes further to the root of things than the thinker of any other nation. His spade is always active. He is nothing if not profound.

It is said the wise man takes off his hat very



FIG. 42. Matter-of-fact.



FIG. 43. Careless.



FIG. 44. Determined.



FIG. 45. "Mary Ann's grip."

differently from the fool. The man of breeding gives evidence of refinement and culture by his natural, easy gestures. Even in such slight actions as the carrying of an umbrella or stick character is shown. The convulsive clutch of the choleric, determined person. The light, firm touch of self-possession. The languid "drop if you like," sort of clasp; and the stolid grip of "Mary Ann." There is the inconsiderate person who carries his umbrella at a right angle under his arm, to the danger of those behind him, and there is the person who carries his stick as if he were afraid of it. Another makes it an object of much importance, caressing it unceasingly.

Self-consciousness and nervousness are at the bottom of most mannerisms, but some gestures are frequently like character and temperament, hereditary. In one or two cases it has been noticed that a man who had never seen his parents, or grandfather had the same gestures, a peculiar shuffle of one foot when agitated, and certain gestures of the arms.

Most professions stamp a man with their individuality so unmistakably that no disguise would avail to conceal them. A New York lawyer once said, "he would recognize a certain bishop if he



FIG. 46. Jovial.



FIG. 47. Optimistic.



FIG. 48. Aggressive.

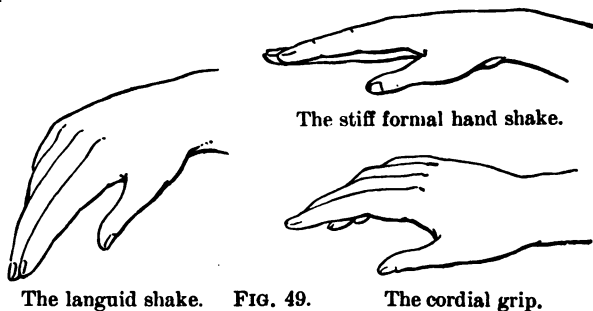
found him in a sailor's dress, dancing a hornpipe on the plains of Timbuctoo." Had the bishop been asked he might have returned the compliment. Any state of mind and habit long persisted in will produce certain habitual movements and attitudes. A man who has been accustomed to authority and responsibility will have a different bearing to the clerk, who day by day submits to the dictation of others.

In the question of dress, it is curious how clothes become part of a man's personality. Take a suit of clothes off a dummy and put it on a man and it will instantly assume something of the nature of the man himself. The choice of garments, both as to color and shape, are striking evidences of a man's tastes and pursuits. Unconscious indications of a secret vanity.

Every one has certain special positions or attitudes into which he unconsciously falls when his mind is absorbed or when fatigued. When a man is thus off his guard it needs no Sherlock Holmes to read something of the inner man.

The hand-shake counts for much amongst Anglo-Saxons, whose chief mode of greeting it is, and every one has felt the marked difference in the way it is given (Fig. 49). The chilly sensa-

tion of a limp, nerveless hand, and the hearty hand-shake which cheers and invigorates. It is useful as a guide to *temperament*. For *character*, it has no indication. The liar and the honest



man will both give a hearty hand-shake. Intuition may warn, but otherwise it is impossible to discriminate any moral traits by the hand-shake alone. One of the chief reasons for carefully noting the gestures and movements of a man in estimating his character, is to find out what his dominating emotion is. This will greatly assist when analyzing the face.

CHAPTER XIII

CLASSIFICATION OF TYPES

IN a careful analysis of any population called white, we find there are certain distinct characteristics, physical and mental. An attempt has now been made to combine a certain number of these characteristics into distinct groups, by means of the physiognomy. Different factors in civilization are the means of producing different types. Of the ten examples given below the seven principal groups will be found to comprise the larger number of individuals. The three subsidiary types are the results of a strenuous city civilization, and necessarily form a limited number.

In taking each physical type we have endeavored (see page 123) to show its mental relation toward the emotions of the senses, and the qualities of the intellect. The degree of intensity caused by any emotion and the strength of a quality is shown in three different degrees. For example: Type 1, the "inconsequential," is

generous to the highest degree, (3) while in type 4, the "pessimistic," this quality is lacking altogether. Again, type 3, that of "ideality," is very little inclined to jealousy (1) while in type 5, "touch and go" this is a strongly marked (3) characteristic. It will thus be seen that each type bears an entirely different character toward the emotions and qualities, though in perfect harmony with their physical features. The question of racial types has not been entered upon, as it does not come within the limits of a hand-book.

KEY TO TYPES.

1. "Inconsequential" type.
2. Type of "accomplishment."
3. Type of "ideality."
4. "Pessimistic" type.
5. "Touch and go" type.
6. "Materialistic" type.
7. "Methodical" type.

And subsidiary types showing effects of a strenuous urban civilization, viz.:

8. Type of "acquisitiveness."
9. "Hyper-sensitive" type.
10. "Hustler" type.

TYPES.

<i>Emotions</i>	1	2	3	4	5	6	7	8	9	10
Love	2	2	2	3	3	3	2	2	2	2
Hate	2	3	1	3	3	2	2	3	1	2
Pride	—	3	3	3	3	—	2	2	2	—
Gratitude	—	2	—	1	3	—	1	—	2	1
Generosity	3	1	—	—	3	1	—	—	2	2
Secretiveness	—	3	—	3	—	—	2	2	2	1
Jealousy	2	2	1	3	3	2	—	1	1	1
Compassion	1	—	1	—	2	—	2	—	2	—
Revenge	—	—	—	3	2	—	2	3	—	2
Veneration	1	—	3	2	1	—	1	—	3	—
Cruelty	—	—	1	3	—	—	—	1	—	—
Alimentiveness	3	—	—	—	1	3	—	2	—	2
Loyalty	—	3	1	2	3	—	2	—	2	—
Deceit	2	—	—	3	—	—	1	1	1	—
Courage	1	3	1	2	3	—	1	1	1	2
Self-control	—	3	—	3	1	—	2	1	2	2
Industry	2	3	1	2	3	—	3	3	2	3
Constructiveness	1	2	—	2	1	1	3	1	1	2
Piety	1	—	2	3	1	—	2	—	3	—
Tenacity	1	3	—	3	1	—	2	1	—	3
Optimism	3	1	2	—	3	3	1	2	1	2
Creativeness	—	2	3	1	—	—	—	—	1	2
Suspicion	2	—	1	3	—	1	2	3	3	2
Moderation	—	3	1	3	—	—	3	1	2	1
Aggressiveness	2	1	—	2	2	—	—	2	—	3
Determination	1	3	1	3	2	1	2	2	2	3
Vanity	2	—	3	2	—	2	2	2	2	—
Impudence	3	—	—	—	—	—	—	2	—	1
Activity	2	1	1	2	3	—	1	2	1	3
Wit	3	—	2	—	1	3	—	—	1	1
Sensitiveness	—	—	3	2	2	—	1	—	3	—
Observation	2	2	2	2	2	1	2	1	2	2
Reason	1	3	1	3	1	1	2	1	1	2
Logic	—	3	—	2	1	—	2	1	1	2
Imaginability	2	—	1	—	3	1	1	1	—	1
Fanaticism	—	—	—	3	—	—	—	—	—	—
Ideality	—	—	3	2	1	—	—	—	3	—
Sagacity	1	3	—	3	—	1	3	2	1	3
Selfishness	1	3	3	3	—	3	2	3	1	3
Order	—	2	—	3	—	—	3	2	3	1
Superstition	3	—	1	3	1	—	—	—	—	1
Conscientiousness	—	2	—	—	2	—	3	1	3	1
Calculation	1	3	—	3	—	1	3	2	—	3
Rashness	3	—	—	—	3	—	—	—	—	—
Self-confidence	3	3	2	1	2	2	2	3	2	3
Approbation	3	1	3	1	1	3	2	3	2	1
Artistic	—	—	3	2	1	—	—	—	1	—
Politic	1	1	1	3	—	1	2	3	1	3
Inhabitiveness	2	2	—	1	1	2	2	2	2	2
Amiability	2	—	2	—	2	3	1	1	2	1
Honor	1	3	1	1	3	1	3	—	3	2
Sociability	3	—	3	—	2	3	1	1	2	2
Parental love	1	2	1	2	2	2	3	2	1	2
Combattiveness	3	3	—	—	2	—	—	2	—	3



No. 1. INCONSEQUENTIAL TYPE.
See pages 125 and 145.

PHYSICAL FEATURES OF NO. 1 "INCON- SEQUENTIAL" TYPE.

<i>Shape of skull</i>	Medium and small in size—flat crown, base of head large between the ears.
<i>Forehead</i>	Slightly receding forehead, broad at lower temple.
<i>Nose</i>	Concave, slightly upturned at tip. Nostril and tip broad and fleshy.
<i>Eyes</i>	Blue in color, large, well shaped.
<i>Eyelids</i>	Short upper lid, long lashes.
<i>Eyebrows</i>	Regular and arched, well defined but thin.
<i>Mouth</i>	Very wide.
<i>Lips</i>	Full, of good color, and well curved.
<i>Chin</i>	Fleshy and round, not very prominent, sometimes with cleft in the centre.
<i>Ears</i>	Round, medium size. The helix heavy and the contour ungraceful.
<i>Hair</i>	Color light brown, coarse and long.
<i>Skin</i>	Fair skin, fine in texture.
<i>Neck</i>	Medium.
<i>Remarks</i>	Inclined to hollowness, round eye and in cheek. Medium frame, muscular, and quick movements.



NO. 2. TYPE OF "ACCOMPLISHMENT."
See pages 127 and 147.

PHYSICAL FEATURES OF NO. 2 TYPE OF "ACCOMPLISHMENT."

<i>Shape of skull</i>	Large and well developed, broad above and about ears. Face massive and square in contour.
<i>Forehead</i>	Fine upper forehead, broad at temples.
<i>Nose</i>	Large, broad at bridge, with pronounced convexity. The nostrils clean cut and narrow.
<i>Eyes</i>	Large, gray in color.
<i>Eyelid</i>	Lids sharply cut, oblique.
<i>Eyebrows</i>	Straight and thick. Prominent.
<i>Mouth</i>	Fairly wide, under lip slightly projecting.
<i>Lips</i>	Narrow, closing evenly and firmly, upper lip long and straight, slight vertical cleft in centre.
<i>Chin</i>	Large, massive jaw.
<i>Ears</i>	Large, well shaped, somewhat pointed at extreme tip of helix, large, long lobe.
<i>Hair</i>	Dark in color. Fine in texture. This type is also found with light brown or chestnut hair.
<i>Skin</i>	Pale in color.
<i>Neck</i>	Firm, muscular ; medium length.
<i>Remarks</i>	Large frame, big bones.



NO. 3. TYPE OF IDEALITY.

See pages 129 and 149.

PHYSICAL FEATURES OF NO. 3 TYPE OF "IDEALITY."

Shape of skull Long and narrow—very high crown.
Face oval.

Forehead Very square at top, narrow.

Nose Long, straight nose, narrow at root. Nostrils delicately chiseled and fine.

Eyes Blue or brown, large.

Eyelid Short curve to the upper lid, long lashes.

Eyebrows Arched and regular, hair fine and silky.

Mouth Rather small mouth, moderately full lips, curve rather acute. Upper lip short.

Chin Pointed and sharp, lacking in force.

Ears Small ears, even contour, well moulded with delicate helix. Set high in head.

Hair Extremely fine in texture, various shades of brown.

Skin White, thin in structure.

Neck Long, well rounded and placed.

Remarks Slight build, narrow chest. Pointed, well-shaped hands.



NO. 4. "PESSIMISTIC" TYPE.
See pages 131 and 150.

PHYSICAL FEATURES OF NO. 4 "PESSIMISTIC" TYPE.

<i>Shape of skull</i>	Long and narrow, the crown flat.
<i>Forehead</i>	High, lacking in breadth.
<i>Nose</i>	Thin, convex, drooping tip, very fine pointed nostrils.
<i>Eyes</i>	Narrow, horizontal in contour, dark color.
<i>Eyelid</i>	Upper lid long, sharply curved, lashes short.
<i>Eyebrow</i>	Well developed and marked brows.
<i>Mouth</i>	Wide but curving downward, deep cleft at angle.
<i>Lips</i>	Thin and very narrow. Straight long upper lip.
<i>Chin</i>	Long and pointed.
<i>Ears</i>	Large, very thin helix. Pointed contour. Set low in head.
<i>Hair</i>	Rather coarse in texture—color dark.
<i>Skin</i>	Pale in color—sallow.
<i>Neck</i>	Long and thin.
<i>Remarks</i>	Tall stature, narrow chest. Long, bony, pointed hands.



NO. 5. TOUCH AND GO TYPE.
See pages 133 and 151.

PHYSICAL FEATURES OF NO. 5 "TOUCH AND GO" TYPE.

Shape of skull Oval, broad, rather than high, great length from opening of ear to base of forehead. Flat crown, development of side head.

Forehead Well shaped, high and broad.

Nose Straight, with wide but not fleshy nostrils, well curved.

Eyes Large, vivacious,—color, brown.

Eyelid Full, short eyelid—medium length of eyelash.

Eyebrow Prominent brows, bushy long hairs.

Mouth Fairly wide.

Lips Medium in thickness, red in color, curve not very acute, upper lip concave.

Chin Broad, square jaw, cleft in centre.

Ears Good size, with fine even contour. Helix slightly rounded, moderately thick, lobes round and broad.

Hair Not very fine, dark in color.

Skin Rather dark skin, firm.

Neck Short and muscular.

Remarks Medium height, wiry, well knit, muscular.



NO. 6. MATERIALISTIC TYPE.
See pages 135 and 152.

PHYSICAL FEATURES OF NO. 6 "MATERIALISTIC" TYPE.

<i>Shape of skull</i>	Broad and oval. Large development of the occipital region. Crown flat, rising to the posterior parietal.
<i>Forehead</i>	Rather low and receding.
<i>Nose</i>	Straight with broad wide nostrils, lobes thick with oblique curve.
<i>Eyes</i>	Horizontal in shape, blue, brown or gray.
<i>Eyelid</i>	The upper lid very full and thick with deep wrinkle overhanging eyeball.
<i>Eyebrow</i>	Not pronounced, placed high above eye.
<i>Mouth</i>	Large and wide.
<i>Lips</i>	Full lips, well shaped, under lip slightly projecting.
<i>Chin</i>	Wide and short, fleshy in contour, slight cleft in centre of chin.
<i>Ears</i>	Large, helix of great thickness and breadth, long, large lobe (round).
<i>Hair</i>	Coarse in texture, different shades of brown from light to dark.
<i>Skin</i>	Bright in color, fairly thick in texture.
<i>Neck</i>	Full, thick, muscular neck.
<i>Remarks</i>	Medium height, wide frame, fleshy short, wide hands, short step in walking.



NO. 7. METHODICAL TYPE.

See pages 137 and 154.

PHYSICAL FEATURES OF NO. 7 "METHODICAL" TYPE.

- Shape of skull* Medium size, well balanced, parietal region developed.
- Nose* Slightly convex. Blunt at tip, nostrils not finely cut.
- Forehead* Narrow at upper side head.
- Eyes* Blue in color, not very large, horizontal.
- Eyelid* Long, rather full.
- Eyebrows* Not very prominent, hair scanty.
- Mouth* Not very wide.
- Lips* Narrow and thin, upper lip straight, firmly and tightly closed.
- Chin* Well balanced chin, rounded but not prominent.
- Ears* Medium, uneven contour. Rather fleshy at helix and lobe, latter pointed.
- Hair* Coarse in texture and scanty. Color—brown or red.
- Skin* Reddish, or sallow in color.
- Neck* Medium length.
- Remarks* Medium height, slight. Hard thin hands. Slow, steady gait.



NO. 8. TYPE OF ACQUISITIVENESS.
See pages 139 and 155.

PHYSICAL FEATURES OF NO. 8 TYPE OF "ACQUISITIVENESS."

<i>Shape of skull</i>	Small, broad, rather than high, largest width at side head. Face small, pointed.
<i>Forehead</i>	Receding, narrowness at upper part of temple, development over brows
<i>Nose</i>	Small and straight, thin nostrils, very pointed at tip, acute curve.
<i>Eyes</i>	Color, blue, gray or brown, small, deep set.
<i>Eyelids</i>	Short, thin eyelid, scanty lashes.
<i>Eyebrows</i>	Prominent eyebrow, scanty hair.
<i>Mouth</i>	Narrow.
<i>Lips</i>	Full, without curve, upper lip straight.
<i>Ears</i>	Medium size, irregular contour, set low in head, lobe attached to cheek.
<i>Hair</i>	Brown or red, coarse in texture.
<i>Skin</i>	Pale, thick in structure.
<i>Chin</i>	Thin, pointed chin.
<i>Neck</i>	Medium height, thin and angular in contour.
<i>Remarks</i>	Small stature, hardy, wiry.



NO. 9 TYPE "HYPER-SENSITIVE."
See pages 141 and 156

PHYSICAL FEATURES OF NO. 9 "HYPER-SENSITIVE" TYPE.

<i>Shape of skull</i>	Small and oval. High in crown, small back head. Face, oval.
<i>Forehead</i>	Well developed across centre, rising to crown, square at upper temple.
<i>Nose</i>	Straight, well-cut nostrils, with good curve.
<i>Eyes</i>	Blue or brown, round in contour.
<i>Eyelid</i>	Thin, sharply-cut upper eyelid, medium length of lashes.
<i>Eyebrow</i>	Arched and well defined, but not thick; hairs silky and long.
<i>Mouth</i>	Small and medium width.
<i>Lips</i>	Well curved, full in centre, upper lip short and concave.
<i>Chin</i>	Not very prominent, rather pointed in form, but plump.
<i>Ears</i>	Small ears, narrow helix, even contour, small detached lobes.
<i>Hair</i>	Long, fine and silky. Light to dark-brown in color.
<i>Skin</i>	Delicate in texture, pale but healthy color.
<i>Neck</i>	Long, white and well placed.
<i>Remarks</i>	Slight physique, small bones, graceful movements.



NO. 10. HUSTLER TYPE.
See pages 143 and 157.

PHYSICAL FEATURES OF No. 10 "HUSTLER" TYPE.

- Shape of skull* Large and broad, back head greatly developed, face square, crown of head depressed.
- Forehead* Large lower and middle section of the forehead.
- Nose* Short, broad-nostriled nose. Fleshy at tip. Deep cleft at side of nose.
- Mouth* Wide.
- Lips* Full, red in color, not very acute curve. Upper lip very slightly concave.
- Chin* Very prominent, square, determined jaw. Under lip projecting.
- Ears* Large ears, fleshy helix, shapeless in contour except at top, where they form a point.
- Eyes* Small, deep-set eyes, color, brown.
- Eyelid* Short, fleshy eyelid, full, short lashes.
- Eyebrow* Very marked and prominent brows, bushy hair.
- Hair* Dark-brown, coarse in texture.
- Skin* Thick in structure, ruddy color.
- Neck* Short and full.
- Remarks* Short, broad build, thick-set. Quick, abrupt movements.



This head is also under the classification of Type 1. The shape of the chin and mouth give evidence of a yielding disposition, easily influenced. The will power is small. The wide-open, light eyes, slow in motion, and the angle of the lid, indicate sensibility, curiosity, jealousy, and a fair amount of patience. Both affection and generosity are indicated by the mouth. Love of society and musical talent are also denoted. The forehead shows too much romance and lack of common sense.

CHAPTER XIV

TEN EXAMPLES

EXAMPLE 1. (*See page 124.*)

GENIALITY and cheerfulness are characteristics of this face. There is little force or strength of purpose. The forehead is low and broad, indicating (Sec. 13) quickness of thought, alertness, wit; the fulness across cheekbone, an easy-going disposition (Sec. 9) very susceptible to outside influences. The large, well-shaped blue eyes (Sec. 41) give evidence of jealousy, curiosity, humor. The horizontal eyelid (Sec. 51) versatility of talent. The arched, but thin eyebrow (Sec. 31) good ability, but little force or perseverance. In this face the nose gives the key-note to the character (Sec. 21) showing geniality, cheerfulness, talkativeness, sociability, good humor, lack of ideality, determination, self-reliance and concentrative power. The somewhat broad nostril (Sec. 26) giving imitative power and a touch of coarseness. In the mouth we find a suggestion of insincerity (Sec. 56), the rather full lips indicating generosity, quick temper. The decided curve



A powerful head.—The upper part of the forehead strongly developed (see p. 43). Note the pronounced brows and shape of nose (see sec. 22). The musician's ear (see p. 89). The characteristic shown by the length of the lobe (see sec. 81), is again observed in the mouth, especially the under lip. The eyelids are of special interest (see sec. 29).

of the lips forming a bow (Sec 58), though modified by the length and fulness of the mouth, still warns us of a lack of stability and principle.

This head comes under the head of Type 1 (Inconsequential).

EXAMPLE 2. (*See page 126.*)

In this head we find good proportion, balance and harmony (Sec. 3). While somewhat lacking in perceptive power, the splendid upper forehead indicates logic and reasoning capacity. The wide temples and high crown indicate refinement, spirituality and a certain amount of ideality (Secs. 15, 95). The strong, slightly convex *nose* denotes enterprise, executiveness and will power (Secs. 18-20). The massive, square *chin* (Sec. 83) vitality, tenacity, determination. The rather wide mouth, with evenly closed and moderately full lips (Sec. 70) self-control, mastery of the passions, love of power. The straight upper lip denotes scrupulousness and a somewhat stern, self-contained cold nature (Sec. 55).

The well formed ear, regular convolutions, even helix and long, large lobe, all denote a man of mind and judgment (Secs. 77, 78, 79). The eye—large, slow moving, gray in color, indicates selfishness,



In this portrait we have the artistic nature strongly indicated. Observe the shape of the nose, and the finely cut eyelid. The upper lip shows daring and love of independence. The chin tenacity of purpose. Passion is denoted by the full mouth.

lack of geniality, impulsiveness. The oblique upper eyelid tells of shrewdness (Sec. 29), while the thin, horizontal eyebrow (Sec. 31) denotes clear understanding while emphasizing the coldness of temperament.

This head comes under Type 2 (Accomplishment).

EXAMPLE 3. (*See page 128.*)

In this charming head we have the purest type of ideality. The arched brows, the long straight Grecian nose (Sec. 19), finely cut, with small, beautifully modeled nostrils. The eyes (Sec. 27) large, long, almond-shaped, with delicate lids, speaking of sensitiveness, refinement of feeling. Beautiful as this face is, the physiognomist traces egotism, selfishness and pride in its features. The nature is not a generous one. The upper portion of the face shows great artistic talent, imagination, amiability, purity. The drooping tip of the nose suggests reserve and secretiveness (Sec. 26). The "painter's mouth," arched, full and small (Sec. 56) denotes indolence, good temper and some degree of insincerity. The *sympathies* are not large, but the disposition is affectionate. The long neck (Sec. 95) indicates a somewhat timid, cling-

ing character. The oval chin, not too prominent, shows good will power, but no obstinacy.

A face of this type responds quickly to any appeal to the emotions. Romance, sentiment and imagination predominate.

This example comes under Type 3.

EXAMPLE 4. (*See page 130.*)

On looking at this fine head, we perceive at once that the imaginative faculty and creative powers preponderate very largely. The shape and height of the forehead both give evidence of remarkable mental ability, but there is a lack of width in the lower part, hence the regions of practical energy, mirthfulness, calculative method, and continuity are poorly developed (Sec. 3). Reticence, memory, originality, wit are all strongly indicated. A love of the weird and fantastic is shown by the prominence to the left of the region of ideality. The eyebrows well marked and dark, denote power, talent and strength, while the shape, size, and color of the eye indicate brilliance and intuition (Sec. 42). The long, thin nose, drooping at tip, with sharply curved nostrils, denotes love of revenge, melancholy, and egotism (Sec. 26). The shape of the

full mouth speaks of honesty of purpose—the upper lip curving downward with cleft and angle—extreme sensibility; it also hints at a somewhat petulant and querulous but generous nature. Some passion is indicated by the under lip,—great individuality, determination and tenacity by the chin. In the large ear with its full lobe and thin helix we find fastidiousness, and a nature easily influenced by the senses. People of this type have strong, deep feelings, generally well under control.

EXAMPLE 5. (*See page 132.*)

In this interesting example, we have great width of side head, with a good height and breadth of forehead. The face is well shaped, showing strength of character, firmness, resource, invention, observation, sound intellect, strong vital power, enthusiasm and perception. The *nose* comes in one of the subsidiary classes (Sec. 22) and denotes quick decision, presence of mind and geniality. Generosity is indicated by the thin bridge and broad nostril (Sec. 26) and confirmed by the mouth and authority by the transverse lines at root.

The clear thick eyebrow (Sec. 31) shows good

ability and strength, while the dark brown eyes show excitability (Sec. 36), hastiness, irascibility, anxiety, vehemence, penetration and shrewdness. Adaptability is indicated by the horizontal eyelid.

The mouth is wide, the lips fairly full (Sec. 64) and straight in contour. The under one projecting slightly (Sec. 68), obstinacy and great tenacity of opinion.

In the ear, love of money is shown by the thinness of the helix, also great sensitiveness. The feelings would be easily wounded. Its contour indicates some musical talent (Sec. 71) and a good deal of will power.

The strong, well rounded chin shows some love for material pleasures and much combativeness and obstinacy. The short neck displays muscular force and vitality (Sec. 94).

This is Type 5—"Touch and Go."

EXAMPLE 6. (*See page 134.*)

On looking at this example, we perceive at once that the proportions are not equal. There is a want of balance. The largest development of the head is the posterior occiput (Sec. 3). If we divide the face into three parts (Sec. 8) it will be seen that the greatest length is from the lower

extremity of the nose to the point of chin. The upper part of the head is flat, the forehead broad and low. The region of ideality and spirituality, etc., small. It is a face in which the animal qualities predominate.

The nose a mixture of the straight (Secs. 20, 24) and class subsidiary III denotes egotism, some artistic talent, a disposition not actively cruel, but indifferent to the suffering of others. Strong passions are shown by the curve of the eyelid, and the sharply cut nostril.

The well marked eyebrows, moderately high (Sec. 30) denote good ability, without originality or great talent. The almond shaped brown eye, shaded by long lashes (Sec. 27) again emphasizes love of luxury and ease (Sec. 39) indolence, dissimulation, passion.

This love of comfort combined with sensuality is again shown by the heavy and rounded chin. The sharp curve of the mouth (Sec. 57) the firmly closed and thick lips indicate selfishness and persistence to attain material comfort at any cost, laziness and moderate generosity.

This example comes under Type 6.

EXAMPLE 7. (*See page 136.*)

In this example we find a man level-headed, exact, just and logical, with precise, good moral sentiment. The shape of the forehead shows cautiousness, some self-esteem and firmness. The organs of comparison and continuity situated in the upper part of the forehead are largely developed; great austerity is shown by the long straight upper lip (Sec. 55), also hardness, tenacity, lack of feeling for others (Sec. 57). The thinness of the lips and their tight compression denote moderation, extreme coldness, great endurance and power of self-denial. Some originality and humor are evinced by the deep vertical cleft in upper lip. The large, pale blue eye (Sec. 41) shows inquisitiveness, observation and lack of passion. The sharp, well-defined, straight eyelid speaks of ability and shrewdness. The long nose, sharp and pointed, with thin nostrils shows love of money, economy, caution and exactitude. Strength of will is denoted by the size.

The large ear with wide helix and broad, deep lobe (Sec. 79) indicates calmness, an equable temperament, self-reliance, patience, industry, diligence and great perseverance.

This is a man who will gather his fortune dollar

by dollar, and arrive at results by incessant labor.

This head comes under Type 7 (Methodical).

EXAMPLE 8. (*See page 138.*)

In this plate we have an example of a very common type of face frequently seen in our larger cities. One rarely finds a face of this type at the top of any profession or undertaking. It is the type of small things—the *subordinate*, shrewd, industrious, cunning, pushing, lacking in refinement and culture. There is a certain bluntness of the susceptibilities and great powers of dissimulation.

In the selected example we have a specimen of this type at its best. The head and forehead fairly well shaped (Sec. 3) and the nose *slightly* convex and of good size (Sec. 20). The points which reveal the weakness of the character, are the eyes, eyelids, nostrils, mouth, chin and ear. The eyes (Sec. 44) rather staring, brown in color (Sec. 36), show obstinacy, pretension, cunning, industry and some penetration. The heavy, horizontal lids—lack of talent and sympathy.

The eyebrows (Sec. 31) long, fairly strong and not too high—ingenuity and good memory.

The wide-open nostril, coarsely modeled, indicates a certain brutality and hardness. The mouth (Sec. 70) shows self-satisfaction, vanity, impudence, coarseness, greediness and dissimulation. The shape of the ear (Sec. 78, see sketch 2), denotes cautiousness, acquisitiveness and love of money. The flat lobe and position of the ear betray a fretful temperament. The chin is round and weak, lacking in force.

This example comes under Type 8.

EXAMPLE 9. (*See page 140.*)

In this example we have high principles, morality and a good deal of ideality, the forehead rising high and the upper part of the head being well-developed. The breadth across temples is not great, denoting (Sec. 14) *lack* of great practical talent, power of organization and logic.

There is a want of energy and concentration. Observe the closeness of the eye to the nose. This hints at some narrowness of mind (Sec. 28). The upper eyelid is well marked and projects forward, while the under forms almost a right angle (Sec. 52), a sign of great taste and refinement, a sensitive nature.

The nose is straight and of good size (Sec. 19),

showing artistic talent and will power. Flat and thin nostrils, economy and caution (Sec. 26). The upper lip, medium in length and straight denotes (Sec. 55) a touch of hardness in the character which is borne out by the short mouth and rather thin lips (Sec. 58). Self-confidence and a certain amount of conceit are shown.

The small, round, prominent chin also shows obstinacy. A large number of educated, refined women come under this type. Conscientious in all their duties, their anxiety to achieve frequently renders a woman with these characteristics nervous and irritable. The nature is kind but somewhat cold and narrow. The capacity for suffering is limited by the smallness of the passions. Timidity and some want of vitality are indicated by the long neck.

This example comes under the head of Type 9.

EXAMPLE 10. (*See page 142.*)

The predominating characteristic of this portrait is energy. The head broad, square in contour.

On dividing (Sec. 8) the face into three parts, we find that the lower part comprising the jaw, etc., and the upper comprising the forehead, out-

balance the middle section. Here we have the qualities of great determination, executive power, resource, invention, good judgment, ability to quickly discern the most desirable methods of action and to carry out thoroughly and effectually any undertaking once begun.

The prominent, angular eyebrows indicate (Sec. 31) great perceptive power, decision and force (Sec. 28). The position and shape of the eye denote immense tenacity of purpose, while the curved and sharply marked lids and open eyes indicate quick temper and strong passions (Sec. 40). The nose comes under (Sec. 22) the broad nostriled and shows quick thought and action, fluency of speech, practical talent, self-confidence and lack of refinement (Sec. 26). The mouth reveals the thick lips of a lover of the material, some laxity of principle, geniality, sensuality (Sec. 57). It also denotes generosity toward the few. The square massive chin and short neck emphasize the characteristics of energy, vitality, determination and obstinacy, while the slight vertical indentation in the chin suggests desire for affection and appreciation. Observe the pointed ear (see example 4), showing the fold of the helix pointed at top and gradually forming

a broad lobe as it descends. Commercialism, perseverance, shrewdness in finance and self-reliance (Secs. 78, 79).

This head we class under Type 10, the "Hustler."

CHAPTER XV

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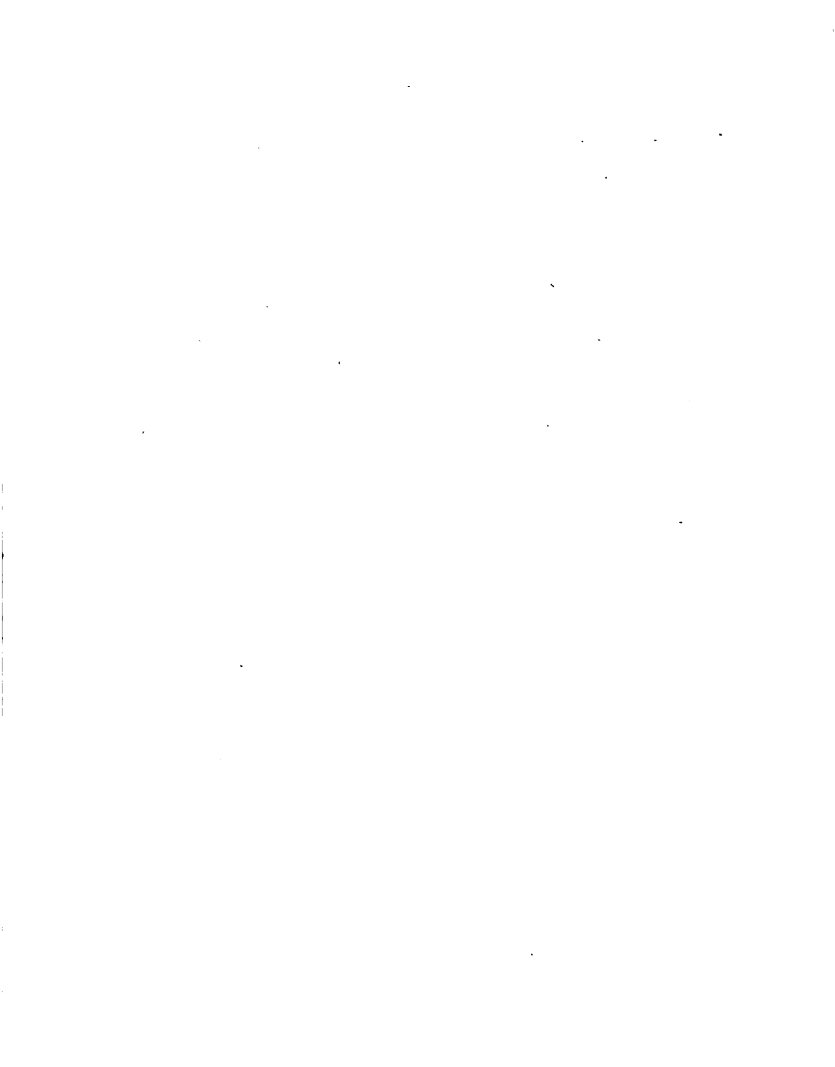
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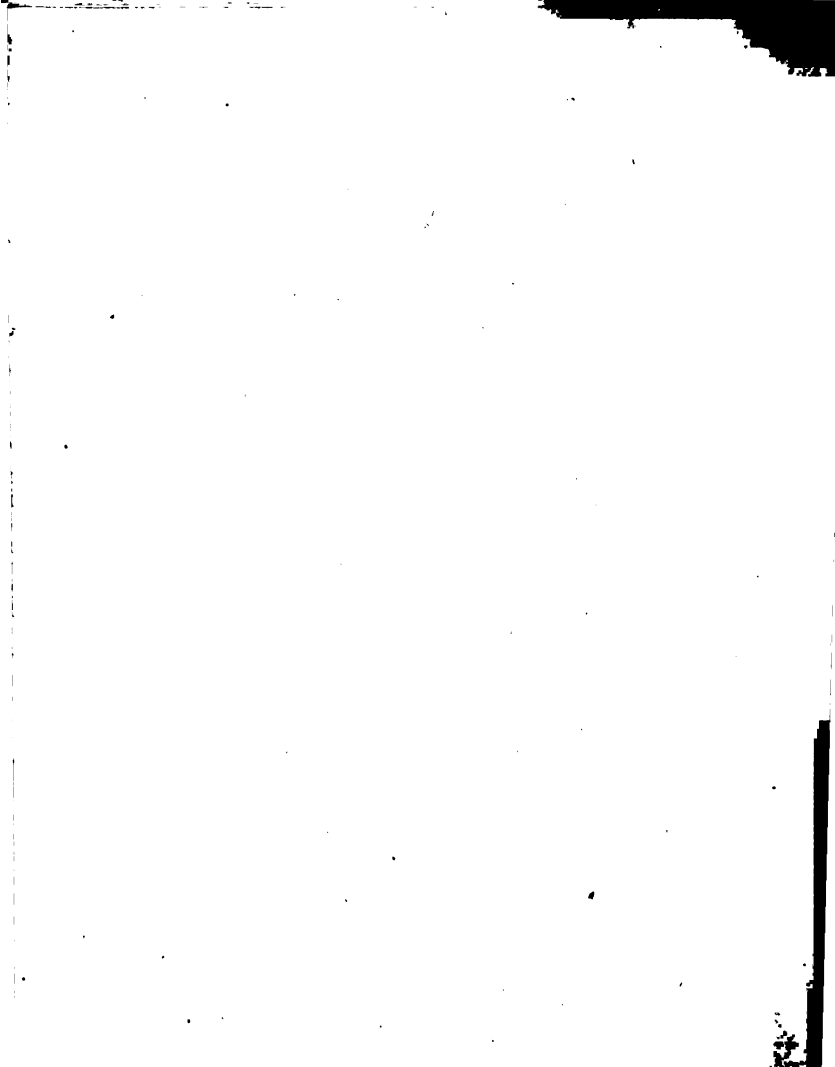
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